

**HOUSE MUSIC FOR RECUSANTS IN  
ELIZABETHAN ENGLAND:  
PERFORMANCE PRACTICE IN THE  
MUSIC COLLECTION OF EDWARD  
PASTON (1550-1630)**

by

HECTOR SEQUERA

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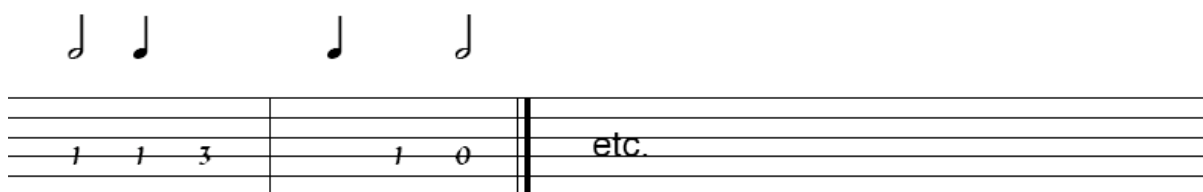
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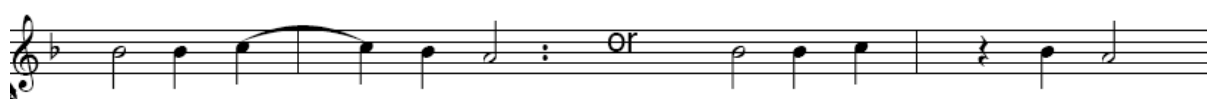
*Appendix IV:*  
*Selected Music from British Library Add. MS 29246*

## *Editorial Principles*

- 1) Most of the vocal works on which the intabulations are based are easily available, which means that it is not necessary to present a full score of the work. Instead, only the top voice is included since this is the one left out in the intabulations. There is also a transcription of the Paston intabulation, which may or may not be the same as the original vocal edition. However, the scoring presented in this edition is not necessarily the only way of performing this music. The implications for performance are discussed in chapters IV and V of the thesis.
- 2) The Paston lute books use the breve as the bar value (one breve = one bar), and as one might expect, the vocal concordances used to create the edition come from many different sources, some of which have irregular bar lengths. This edition reduces the breve to a minim and uses regular bar lengths and common time signatures.
- 3) When choosing the time signature and the bar length, the intabulation takes precedence in order to ensure a consistent look throughout the edition.
- 4) All of the editorial changes are included in the commentary sheets that accompany each piece.
- 5) The following conventions apply to the tablature notation:
  - a) There is only one flag at the beginning of a bar, and no other change until there is a rhythmic change.
  - b) Rests in the intabulations are represented with a flag with nothing underneath.
  - c) In some instances it is not possible to distinguish the difference between a rest and two tied notes. For instance,



Could be interpreted as the following,



This is a problem in the nature of the notation, and therefore, the correct solution is taken from the vocal setting and presented in the transcription of the tablature.

- 6) Editorial additions in the intabulation are placed in brackets with any necessary explanations in the commentary sheet.
- 7) A clear omission by the scribe will be silently edited (without a bracket), with a letter indicating the change together with an explanation in the commentaries.
- 8) Only the standard clefs (F4, G2, and G2 down an octave) are used in the transcriptions, despite the fact that the concordances make use of the entire range from sub-bass F5 to the highest clef, G1. The original clefs are indicated along with the concordances in the comments.
- 9) The appropriate lute size is indicated for each piece, although in some cases there is more than one possibility that can be deduced from the information under “concordances and clefs” in the commentary.

- 10) The *musica ficta* used in this edition is usually the one from the lute source due to the fixed nature of the notation. For the missing part, (usually the soprano part), the *musica ficta* may differ even among the Paston sources, and in each case the origin of each alteration is explained. In some instances two alterations from two different sources may produce unconventional results such as chromatic motion due to the different solutions that exist in the various sources. For instance, *Maria stella dicta* by Tallis (no. 15) contains a rare melodic chromatic movement in the soprano.

16

a)

The image shows a musical score for a piece by Tallis. It consists of two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is a lute intabulation, also in G major, starting with a bass clef and a key signature of one sharp (F#). The intabulation includes a natural sign on the C string. The score is in 4/4 time and consists of 16 measures. The vocal line is marked 'a)' and the lute intabulation is marked 'tis.'.

The natural sign appears in two of the Paston sources, Tenbury 342 and 354. The intabulation introduces the c-natural two beats later, which suggests eliminating the c-sharp on the second beat. These instances are addressed in more detail in the commentary.

- 11) Sometimes the lute intabulation includes only parts of a vocal line other than the soprano throughout the piece. The five-voice Credo from Taverner's Mean Mass (No. 34) is a good example. The intabulation starts with the Alto II part but soon after the voice is dropped and only occasionally included. The piece works best as a duet for Soprano and Alto II since the text is only complete when the two voices are sung together. The transcription of the intabulation is set for three voices (Alto I, Tenor, and Bass), despite the occasional inclusion of the Alto II part, which is treated as idiomatic writing for the lute.

34. Et incarnatus est (Mean Mass) [F lute]

John Taverner  
29246 fol. 11v

Et in- car- na- tus est de

2 0 3 2 2 0 2 2 0 4 2 0 3 2 2 0

5

Spi- ri- tu San- cto ex Ma-

4 0 2 2 0 0 4 2 2 2 3 3 2 0 3 4 4

One of the explanations for including portions of a particular line in the intabulation is to assist an amateur singer.

- 12) The commentary for each piece contains information on the concordances and clefs. The clefs, key signature, and the starting note for the piece are indicated in the following manner: C1-2-f, which means that the clef is C1, the key signature has two flats, and the starting pitch for the piece is an *f*.

Note: The software used to create these musical examples has a number of limitations that will be obvious by their consistent appearance in the music. Once these limitations are understood, the pieces should work well.

## List of Contents

<i>No.</i>	<i>fol.</i>	<i>Composer</i>	<i>Title</i>	<i>Flats</i>	<i>Lute</i>	<i>Pg</i>
1	1	[Thomas Tallis]	Ave Rosa sine spinas	1-0	E-B	205
2	1	Thomas Tallis	Ave plena gratia [Ave Dei patris]	1	A	209
3	1v	John Taverner	[Credo] [Gloria tibi trinitas]	0	A	213
4	1v	John Taverner	Agnus Dei [III] [Gloria tibi trinitas]	1	A	216
5	1v	Robert Fayrfax	Ave Dei paths [Ave Dei patris]	0-1	E-A	219
7	2	John Taverner	[Gloria] [Corona spinea]	0	A	222
8	2v	William Mundy	Vox patris [Vox patris]	1-0	E-B	225
9	2v	William Mundy	Igitur o Jesu	0	B	230
10	3v	William Mundy	Favus distillans [Vox patris]	1	A	237
11	3v	John Taverner	Pleni sunt coeli [Sanctus]	1	A	241
12	4	Thomas Tallis	Gaude virgo [Gaude gloriosa]	1	A	245
13	4v	Robert Fayrfax	Esurientes [Magnificat O bone]	0	D	251
14	4v	John Taverner	[Pleni sunt coeli] [Gloria tibi trinitas]	1	G	254
15	4v	Thomas Tallis	Maria stella [Ave Rosa sine spinis]	1	G	257



16	5	John Taverner	Ergo laudes [Sospitati dedit aegros]	1	G	260
17	5	John Taverner	Crucifixus [Corona spinea]	0	A	263
18	5v	John Woode	Effunde quaeso [Exurge Domine]	0	E	266
19	8	John Taverner	Ave Dei patris [Ave Dei patris]	0	G	274
24	9v	Osbert Parsley	Conserva me [Conserva me]	0-1	G-c	277
25	9v	John Woode	Exurge Domine [Exurge Domine]	0-1	G-c	280
26	10	Robert White	Peccatum peccavit	0-1	G-c	285
27	10	John Taverner	Gaude plurimum [Gaude plurimum]	0-1	G-c	288
28	10v	Thomas Tallis	Per hec nos [Salve intemerata]	0-1	G-c	292
29	10v	Thomas Tallis	Anne mulieris [Salve intemerata]	0-1	G-c	296
31	11	John Taverner	Et in terra pax [Corona spinea]	0	c	300
32	11v	[John Taverner]	Quoniam [Corona spinea]	0	c	303
33	11v	John Taverner	Crucifixus [Corona spinea]	0	c	306
34	11v	John Taverner	Et incarnatus [Mean mass]	1-0	F-c	309
36	12v	John Taverner	Nam qui corde [Sospitati dedit]	1	F	314
37	12v	John Taverner	Agnus Dei [II] [Gloria tibi trinitas]	1	F	318
42	14	Thomas Tallis	Tu nimirum [Salve intemerata]	0-1-2	D-G-c	326
43	14	William Byrd	Infelix ego [Infelix ego]	2-1-0	D-G-A	330
45	14v	John Woode	Verbi tui [Exurge Domine]	0	D-d	333
46a	15	John Taverner	Gaude Maria [Gaude plurimum]	0-1-1#	d-A-G	338
46b	15	John Taverner	Gaude Maria II [Gaude plurimum]	0-1-1#	d-A-G	342
47	15v	William Byrd	Sermone blando	0	G	346
	16	William Byrd	Sermone blando			
	16v	William Byrd	Sermone blando			
	17	[ruled, blank]				
50	19	Thomas Tallis	Et benedictus [Ave Rosa]	1	E	354
51	19	Thomas Tallis	Ave Dei patris [Ave Dei patris]	1	A	357
52	20	Thomas Tallis	Gaude gloriosa [Gaude gloriosa]	1-0	E-B	361
53	19v	Robert White	Manus tuae	1-2-0	E-A-B	365
54	20	Christopher Tye	[Domine Deus caelestis]	1-2	E-A	369
55	20	John Taverner	Qui tollis [Gloria tibi trinitas]	1	A	372
57	20v	John Taverner	Quoniam [Corona spinea]	0	A	375

	20v	John Taverner	[Tu solus] [Corona spinea]			
58	21	John Taverner	Qui tollis [Gloria tibi trinitas]	1	D	378
59	21	William Byrd	Infelix ego [Infelix ego]	2-1-0	D-G-A	381
60	21v	John Taverner	Agnus Dei	1	c	384
62	22v	O. de Lassus	Deus tu scis	1-2	G-c	387
64	23	William Byrd	Fantasia [a 3 I]	0-1	G-c	393
66	23v	William Byrd	Ave maris stella [seven sections]	0-1	G-c	397
72	28v	William Byrd	Susanna fair	0	A	411

# 1. Ave Rosa sine spinis [E lute]

Thomas Tallis  
29246 fol. 1

This system contains the first seven measures of the piece. The vocal line (top staff) begins with a rest, followed by the lyrics 'A-ve, ro-sa si-ne spi-nis,'. The lute accompaniment (middle and bottom staves) features a series of triplets and single notes. The bottom staff includes a fingering sequence: 3 3, 3 1, 1 1, 1 3, 3 3, 4 3, 3.

This system contains measures 8 through 13. The vocal line continues with the lyrics 'Tu quam Pa-ter in-di-'. The lute accompaniment continues with various rhythmic patterns. The bottom staff includes a fingering sequence: 3 3, 2 3, 5 2, 2 3 3, 1 4 3, 3 5.

This system contains measures 14 through 19. The vocal line continues with the lyrics 'nis Ma-ie-sta'. The lute accompaniment continues with various rhythmic patterns. The bottom staff includes a fingering sequence: 3 1, 3 4 3, 3 3, 1 1, 1 1.

19

te sub- li- ma- - vit, Et

3 3 1 3 1 0 0 2 2 3 3 3

c)

24

ab o- mni vae pur- ga- -

3 1 1 3 4 3 3 1 1 4 3 3 3 1 4

30

- - - - -

3 1 2 3 5 3 2 3 3 2 3 1

34

Musical score for guitar and voice, measures 34-38. The score is written in G major (one sharp) and 4/4 time. The guitar part is on a single staff, and the voice part is on a single staff. The guitar part includes fret numbers (0, 1, 2, 3) and a triplet of eighth notes in measure 35. The voice part includes a melodic line with a sharp sign in measure 37 and a fermata in measure 38.

Measure 34: Guitar (G4, A4, B4, C5), Voice (G4, A4, B4, C5).  
Measure 35: Guitar (G4, A4, B4, C5), Voice (G4, A4, B4, C5).  
Measure 36: Guitar (G4, A4, B4, C5), Voice (G4, A4, B4, C5).  
Measure 37: Guitar (G4, A4, B4, C5), Voice (G4, A4, B4, C5).  
Measure 38: Guitar (G4, A4, B4, C5), Voice (G4, A4, B4, C5).

## 1. Ave rosa sine spinis [E lute]

Thomas Tallis

British Library Add. 29246 fol. 1, Concordances and Clefs: TCM VI p. 169. (ii vv). 1 (6) [tacet, F4-1], 2035 (24v) [sop:G2-0-a; alto:C2-0-a; bass:tacet; up a 5th for B lute, high clefs]

### **Comments:**

Note: Values larger than a minim are subdivided throughout the manuscript.

- a) The intabulation has a d instead of the f in the vocal setting.
- b) No rest in the intabulation.
- c) The lute part includes the f and the d from the top line.

# 2. Ave plena gratia (Ave Dei patris) [A lute]

Thomas Tallis  
29246 fol. 1

A- ve ple- na gra- ti- - a, po- li- re- gi-

3 3 1 0 3 3 1 2 3 2 2 1 3 0 1 1 3 0 1

a)

9 na, mi- se- ri-cor-dia ae ma- -

0 3 1 1 0 2 3 3 1 3 3 2 3 1 2 3 2 0 3 2 2

17 ter, me- ri- tis prae-cla- - ra, mun- di do-mi-

2 1 3 1 0 3 2 1 3 2 1 1 0 3 2 3 0 3 2 3 3 3 3

b)

25

na, a pa-tri- ar- - chis prae- si-gna- - - -

5 5 3 3 2 3 3 1 3 2 0 3 3 2 2 2 0

c)

33

ta, im- pe- ra- trix in- fer- ni a pro- phe- - - -

3 3 3 3 0 0 3 1 3 5 2 2 0 0 3 3 0 2 0

c)

41

- - tis prae- co- ni- za- - ta, prae- co- ni- za

2 0 3 2 3 0 3 1 3 0 1 0 2 3 2 3 1 2 1 3 2 0 3 1 3 0



49

ta, prae-co-ni-za-ta, prae-

1 0 1 3 1 2 3 2 3 0 2 3 3 5 5 3 3 5 3 5 3 1 2 3 1 2

57

co-ni-za-ta.

3 0 2 0 2 0 2 3 1 3 1 0 1 0 3

## 2. Ave plena gratia (Ave dei patris) [A lute]

Thomas Tallis

British Library Add. 29246 fol. 1, Concordances and Clefs: TCM VI p.162. (ii vv).  
G2+C3 n.c.e. 1 (4) [bass:tacet; F5-0], 2035 (20v) [iv:sop:G2-1-a; alto:tacet; bass:C4-1-d; same as ed.]

### **Comments:**

- a) The crotchet rest is from the vocal setting. The intabulation has a minim.
- b) The scribe omitted the two crotchets at the beginning of this bar, which were added from the vocal setting.
- c) The rhythm in the intabulation does not work as well as the vocal setting and hence it has been replaced. (Intabulation in m18: crotchet-crotchet-minim).

# 3. [Credo] (Corona spinea) [A lute]

John Taverner  
29246 fol. 1v

Pa- trem o-mni- po- ten- - tem,\_\_\_\_ fa-

cto- rem ce- li et ter- - rae, et ter- -

- - rae, vi- si- bi- li- um o- mni-um. et in- vi- si-

a)

19

bi- li-

0 0 0 1 0 0 2 3 0 0 0 2 0 0 4 0

23

um.

0 0 2 0 2 0 1 0 0 0 0 2 0

### 3. [Credo] (Corona spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 1v, Concordances and Clefs: EECM xx p. 75 (ii vv).  
G2+C4 [great compass].

#### **Comments:**

a) There is an extra g in the intabulation, probably a scribal error.

4. Agnus dei III (Gloria tibi trinitas) [A lute]

John Taverner  
29246 fol. 1v

A-

11

- gnus De-

17

23

- i, qui tol- lis pec- ca-

2 3 0 2 2 2 2 3 2 2 1 3 2 0 3 0 2 0 2 3 0 2

31

- ta mun-

1 3 2 0 3 1 0 3 3 2 0 1 3 0 3 3 2 3 0 3 1 3 0 1 1 1 3 0 2

a)

38

- - - - di.

3 2 3 3 2 0 3 2 1 3 1 3 2 0 3 2 1 3 0 1 1 0 1 3 0 3

#### 4. Agnus dei III (Gloria tibi trinitas) [A lute]

John Taverner

British Library Add. 29246 fol. 1v, Concordances and Clefs: EECM xx p. 1 (ii vv).  
G2+C4 [great compass]

#### **Comments:**

a) The rhythm from the intabulation does not work so the one from the vocal setting was adopted.



# 5. Ave dei patris filia [E lute]

Robert Fayrfax  
29246 fol. 1v

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note A, and then a melodic phrase. The lyrics are: A- ve De- i Pa- tris fi- li-. The lute tablature (middle staves) shows fret numbers for the right hand and string numbers for the left hand. The keyboard accompaniment (grand staff) provides harmonic support.

Second system of the musical score, starting at measure 7. The vocal line continues with the lyrics: a no- bi- lis- si- ma, De- i Fi- li- i ma- ter. The lute tablature and keyboard accompaniment continue.

Third system of the musical score, starting at measure 13. The vocal line continues with the lyrics: di- gnis- si- ma, De- i Spi-ri-tus spon- sa ve- nu- stis- si- ma,. The lute tablature and keyboard accompaniment continue.

19

De- i u- ni- us et tri- ni an- cil- la sub- je- ctis- si-

25

- - - ma.

## 5. Ave dei patris [E-lute]

Robert Fayrfax

British Library Add. 29246 fol. 1v, Concordances and Clefs: CMM lxxxxvi/1 No. 1 (iii vv). C4+C5 [lowest clefs with F5]. See 1 (2) [bass tacet but F5-0, down a 4<sup>th</sup> in the next section], 2035 (21v) [sop:G2-1-d'; alto:C3-1-d; bass:C4-1-d; up a 4th from ed.]

### **Comments:**

a) The lute part sometimes doubles the vocal part as it occurs in measures 10 and 11.

# 7. Gloria (Corona Spinea) [A lute]

John Taverner  
29246 fol. 2

Et in ter-ra pax

a)

6

ho-mi-ni-bus bo-

11

- nae vo-lun-ta-

The image displays a musical score for the song "The Rose Tree." It includes a vocal melody line, a piano accompaniment line, and a guitar chord line. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing three measures. The vocal melody is written in a soprano clef, the piano accompaniment in a bass clef, and the guitar chords in a single line. The lyrics "The Rose Tree" are written below the vocal melody. The word "tis." appears at the end of the first system.

**System 1:**

- Measure 1:** Vocal: G4 (quarter), A4 (quarter), B4 (quarter). Piano: G2 (quarter), A2 (quarter), B2 (quarter). Guitar: 0 2 3 2.
- Measure 2:** Vocal: C5 (quarter), B4 (quarter), A4 (quarter). Piano: C3 (quarter), B2 (quarter), A2 (quarter). Guitar: 3 1 3 0.
- Measure 3:** Vocal: G4 (quarter), F#4 (quarter), E4 (quarter). Piano: G2 (quarter), F#2 (quarter), E2 (quarter). Guitar: 2 3 0 3.

**System 2:**

- Measure 4:** Vocal: D4 (quarter), C4 (quarter), B3 (quarter). Piano: D2 (quarter), C2 (quarter), B1 (quarter). Guitar: 3 2 0 2.
- Measure 5:** Vocal: A3 (quarter), G3 (quarter), F#3 (quarter). Piano: A2 (quarter), G2 (quarter), F#2 (quarter). Guitar: 2 2 0 0.
- Measure 6:** Vocal: E3 (quarter), D3 (quarter), C3 (quarter). Piano: E2 (quarter), D2 (quarter), C2 (quarter). Guitar: 5 3 0 2.

## 7. Gloria (Corona Spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 2, Concordances and Clefs: EECM xx p. 75 (iii vv).  
C2+C4 [great compass] 344 (97v), [iii], (101v) [iv], (103v) [vii], 2035 (14) [sop:G2-0-d;  
alto:C2-0-g; bass:C4-0-G; same as ed.]

### **Comments:**

a) An extra minim had to be added at the beginning, probably a scribal omission.

William Mundy  
29246 fol. 2v

9

in e- jus mi- gra- ti- o- ne a cor- po- re mor- ta - li in hi- is

4 3 3 3 3 1 3 1 1 4 3 1 3 1 3 3 3 1

a)

13

ver- bis pro-rum - pens: to- ta pul- chra es, a- mi- ca me- a, a- mi- ca

b) c)

17

me- - - - - a, mi- hi a- ma-bi- lis si- ma\_\_

21

An-nae pro- lis, \_\_\_\_

d) e)



25

vir- gosa-cra- tis-si- ma Ma- ri- a, et ma- cu- la, ma-

f)

29

- cu- - la ab in-e- un- te con- ce- pti- o- nis tu- ae in-

33

stan- - - - - ti vel us- quam non est in

g) h) i)

37

te, \_\_\_\_\_ non est in \_\_\_\_\_ te. \_\_\_\_\_

The musical score consists of three systems. The first system features a vocal line in treble clef with lyrics and a piano accompaniment in two staves. The piano part includes fingerings (1, 2, 3, 0, 3, 0, 1, 0, 1, 0, 3, 3, 2, 3, 3) and articulations (accents, slurs). The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal note and piano accompaniment.

## 8. Vox patris caelestis [E lute]

William Mundy

British Library Add. 29246 fol. 2v, Concordances and Clefs: EECM ii p.23 (iii vv).  
C2+C3+F4. 2035 (28v) [sop:G1-0-a, alto:C1-0-a; bass:C4-0-A; up a 5th from ed.; B  
lute]

### **Comments:**

- a) The lute part includes the c from the vocal line
- b) The vocal ornamentation is simplified in the lute part.
- c) The lute part plays the d from the vocal line
- d) The c# from the intabulation is not used in the vocal setting
- e) The g in the intabulation was probably missed by the scribe.
- f) There is an extra f in the bass line of the intabulation
- g) The rhythm in the intabulation differs from the vocal setting
- h) The C in the bass of the intabulation is an A in the vocal setting
- i) This ornament in the intabulation is not in the vocal setting

# 9. Igitur o Jesu [B lute]

John Sheppard  
29246 fol. 2v

First system of the musical score. It features a vocal line in treble clef with a 4/4 time signature. The lyrics are "I- gi- tur O Je-". Below the vocal line is a lute tablature consisting of two staves. The first staff contains the numbers 3, 0, 3, 3, 0, 3, 1, 3, 3, 0, 3, 2, 0, 3. The second staff contains the numbers 3, 1, 1, 0, 3, 1, 4, 3. The system concludes with a double bar line.

Second system of the musical score, starting at measure 6. The lyrics are "su bo- ne, te hu- ma- ni ge- ne- ris ser-". The tablature continues with the numbers 1, 0, 3, 1, 3, 5, 3, 3, 3, 5, 0, 4, 3, 5, 5, 3, 3, 1, 5, 4, 6, 0, 3. The system concludes with a double bar line.

Third system of the musical score, starting at measure 11. The lyrics are "va- to- - - - -". The tablature continues with the numbers 3, 2, 0, 3, 3, 0, 1, 3, 0, 0, 3, 3, 0, 4, 0, 1, 3, 0, 1. The system concludes with a double bar line.

15

rem, a- pud de- um pa- trem ad- vo- ca- tum no- strum pro-

20

pi- - ti- um, in quo u- ni- ce

24

to- ta spes est, ve- - ni, hu- mi- li- ter pre-

28

ca- - - - - mur: ne

3 3 3 3 2 1 1 4 3 1 3 1 1 4 3 3 4 3 1 0 1 0 3

32

tu- os per- mit- ti- to in- ve- te-

3 3 1 3 0 0 1 3 1 3 0 1 3 0 1 3 0 4 1 1 4 4

36

ra- ti ma- li- ti- ae ti- ran- ni sa- ta-

3 3 2 1 2 0 1 3 5 5 3 2 4 3 2 0 1 3 1 4 5 3 1 2 4 3 2 0 1

40

ne in-can-ta-men-tis com-ple-

44

cta-ri, quos tui in sa-lu-ta-

49

- rem Chri-sti vi-cti-mam ob-la-tus

54

pre- ci- o- sis- si- mo im- ma- cu- la- ti a- - gni

4 3 1 3 1 3 1 4 0 2 3 4 3 0 3

1 1 0 3 1 1 4 1 4 3

58

san- gui- ne tam ca- - - re re- de- mi-

1 1 3 3 5 3 1 0 3 3 3 3 0 3 2

1 1 3 3 4 4 0 3 3 1 0 2

62

- - - sti, re- de- mi- - sti,

0 3 3 2 0 0 3 0 0 1 3 5 3

3 4 1 3 1 1 1 4 3 1 4 3 0 3 1 1



67

re- - de- mi- - sti.

3 0 0 3 3/2 1 3 0 3 1 0

0 3 1 4 0 3 3 4 1 3

0

3 0 0 3 3/2 1 3 0 3 1 0

0 3 1 4 0 3 3 4 1 3

0

## 9. Igitur O Jesu [B-lute]

William Mundy

British Library Add. 29246 fol. 2v, Concordances and Clefs: E-a'. 3vv, Lbl Add.4900. 2035 (31v) [sop:G1-0-e; alto:C2-0-e; bass:C4-0-A] (votive ant). Note that the intab. goes down only to the open 5th course (E).

### **Comments:**

10. Favus distillans (Vox patris) [A lute]

William Mundy  
29246 fol. 3v

The first system of the musical score is in 3/2 time. It features a vocal line (treble clef) and a lute accompaniment (treble and bass staves). The vocal line begins with a whole rest, followed by a half note G, a half note A, and a half note B. The lute accompaniment consists of a series of chords and single notes, including a 2nd fret, a 0, a 3rd fret, and a 2nd fret, followed by a 0, a 2nd fret, and a 3rd fret, and finally a 0, a 1st fret, a 1st fret, a 1st fret, and a 0.

5

The second system of the musical score continues the vocal line and lute accompaniment. The vocal line includes the lyrics: "ex cor- de pu- ris- si- mo ver- ba mi- ra dul- ce- di-". The lute accompaniment includes a 0, a 3rd fret, a 2nd fret, a 2nd fret, a 2nd fret, a 5th fret, a 3rd fret, a 0, a 3rd fret, a 2nd fret, a 3rd fret, a 3rd fret, a 3rd fret, a 0, a 2nd fret, a 2nd fret, a 0, and a 3rd fret.

a)

The third system of the musical score continues the vocal line and lute accompaniment. The vocal line includes the lyrics: "nis spi- ri- tu- a- lis gra-ti- - a. Jam e- nim\_\_ hi-emster-re- -". The lute accompaniment includes a 3rd fret, a 1st fret, a 2nd fret, a 3rd fret, a 3rd fret, a 3rd fret, a 0, a 3rd fret, a 0, a 2nd fret, a 3rd fret, a 2nd fret, a 2nd fret, a 1st fret, a 3rd fret, a 2nd fret, a 1st fret, a 0, a 3rd fret, a 2nd fret, a 3rd fret, and a 3rd fret.

9

The fourth system of the musical score continues the vocal line and lute accompaniment. The vocal line includes the lyrics: "nis spi- ri- tu- a- lis gra-ti- - a. Jam e- nim\_\_ hi-emster-re- -". The lute accompaniment includes a 3rd fret, a 1st fret, a 2nd fret, a 3rd fret, a 3rd fret, a 3rd fret, a 0, a 3rd fret, a 0, a 2nd fret, a 3rd fret, a 2nd fret, a 2nd fret, a 1st fret, a 3rd fret, a 2nd fret, a 1st fret, a 0, a 3rd fret, a 2nd fret, a 3rd fret, and a 3rd fret.

13

ni fri- go- ris et mi-se- ri- a tran- si- - -

Figured Bass:  $\begin{array}{cccc} 2 & 2 & 3 & 1 \\ 1 & 1 & 0 & 1 \end{array}$   $\begin{array}{cccc} 3 & 3 & 3 & 1 \\ 0 & 3 & 3 & \end{array}$   $\begin{array}{cccc} 2 & 1 & 0 & 3 \\ 3 & 1 & 3 & 2 \end{array}$   $\begin{array}{cccc} 1 & 3 & 0 & 2 \\ 0 & 1 & 0 & \end{array}$

17

it; flo- res ae- ter- nae fe- li-ci- ta- tis et sa- lu- tis

Figured Bass:  $\begin{array}{cccc} 0 & 3 & 2 & 3 \\ 3 & 3 & 2 & 3 \end{array}$   $\begin{array}{cccc} 3 & 0 & 2 & 3 \\ 1 & 0 & 0 & 2 \end{array}$   $\begin{array}{cccc} 3 & 0 & 2 & 3 \\ 3 & 2 & 1 & 0 \end{array}$   $\begin{array}{cccc} 0 & 3 & 1 & 0 \\ 1 & 0 & 1 & \end{array}$

b) c)

21

me- cum ti- bi- ab ae- ter- - - na prae- pa- ra- tae ol- fa- ce-

Figured Bass:  $\begin{array}{cccc} 2 & 0 & 3 & 3 \\ 1 & 3 & 1 & 0 \end{array}$   $\begin{array}{cccc} 1 & 3 & 3 & 1 \\ 1 & 3 & 1 & \end{array}$   $\begin{array}{cccc} 2 & 0 & 3 & 3 \\ 0 & 3 & 1 & 0 \end{array}$   $\begin{array}{cccc} 2 & 2 & 0 & 0 \\ 0 & 3 & 1 & 3 \end{array}$   $\begin{array}{cccc} 1 & 2 & 0 & 1 \\ 1 & 1 & 3 & 1 \end{array}$

25

re et sen- ti- re ap- pa-ru e- - - -

d)

29

- - - - - runt. \_\_\_\_\_

## 10. Favus distillans (Vox patris) [ A lute]

William Mundy

British Library Add. 29246 fol. 3v, Concordances and Clefs: EECM ii p.23 (iii vv).  
2035 (42v) [sop:G2-1-c; alto:C3-1-A; bass:F3-1-D; same as ed.]

### **Comments:**

- a) The vocal original sports a c instead of the d of the intabulation. Both of them make good counterpoint so the d was left.
- b) This cadential gesture is not in the vocal original
- c) The rhythm in the intabulation differs from the vocal, but the counterpoint is not affected.
- d) This ornament in the intabulation is not present in the vocal score.

11. Pleni sunt coeli (Gloria tibi trinitas) [A lute]

Taverner  
29246 fol. 3v

The first system of the musical score is in 3/2 time and B-flat major. It features a vocal line and a lute accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The lute accompaniment consists of a single bass line with a 3/2 triplet of eighth notes (G2, F2, E2) in the first measure, followed by a half note G2, a quarter note A2, and a half note G2. The lyrics 'ple - - - - - ni' are written below the vocal line.

The second system of the musical score continues the piece. It features a vocal line and a lute accompaniment. The vocal line begins with a half note G4, a quarter note A4, and a half note G4. The lute accompaniment consists of a single bass line with a 3/2 triplet of eighth notes (G2, F2, E2) in the first measure, followed by a half note G2, a quarter note A2, and a half note G2. The lyrics 'ple - - - - - ni' are written below the vocal line.

8

8

sunt coe-

0 2 0 3 5 2 0 3 2 5 5 2 0 3 0

1 3 1 0 3 5 3 1 0 1 2 3 3 1 2 0 3 0

1 3 1 0 3 5 3 1 0 1 2 3 3 1 2 0 3 0

11

11

b)

3 0 3 2 0 2 3 3 0 2 1 0 3

0 1 1 0 1 3 5 2 3 2 3 0 1 0 0 3 0 1 1 2 1 0 3

0 1 1 0 1 3 5 2 3 2 3 0 1 0 0 3 0 1 1 2 1 0 3



14

- li et ter-

2 3 0 2 0 3 2 0 0 3 2 2 0 3 3 2 0

5 1 3 2 3 2 3 3 2 3 1 3 2 3 1 2 0 3 0 3 0

0 0 0 0 0 1 0 0 0 1 3 0 1 0 3 0

18

- - - - ra

3 3 0 0 3 2 2 3 3 1 2 3 5 3 2 0 3 2 0

0 3 0 0 1 3 5 0 3 1 2 3 5 0 3 3 3 2 3

0 1 0 0 3 1 0 0 3 1 0 0 3 1 0 2

## 11. Pleni sunt coeli (Gloria tibi trinitas) [A lute]

Taverner

British Library Add. 29246 fol. 3v, Concordances and Clefs: Ed. EECM xx p. 1 (iv vv).  
C4+C4 [great compass]

### **Comments:**

- a) The entire singing part is included in the intabulation.
- b) The rhythm from the top line is different in some instances to the intabulation.

12. Gaude Virgo (Gaude gloriosa) [A lute]

Thomas Tallis  
29246 fol. 4

5

8

cae tur-

0 3 2 0 2 3 1 0 3 3 2 3 3 5 0 3 1 3 2

11

mae dul- ces in cae- lis re- so-nant lau-

1 2 2 3 2 3 2 3 2 0 3 0 1 3 0 3 1 3 3 0 2 1 0

14

17

20

ris vi- si- o- ne Re- - gis,

a)

23

Re- - gis cu- -

b)

[illegible]

## 12. Gaude Virgo (Gaude Gloriosa) [A lute]

Thomas Tallis

British Library Add. 29246 fol. 4, Concordances and Clefs: TCM vi p. 123 (iv vv). The first part (no.52) is for E or B lute.

### **Comments:**

- a) The C in the top line of the intabulation is an A in the vocal setting.
- b) A d instead of an F in the alto.



13. Esurientes (Magnificat O bone Jesu) [D lute]

Robert Fayrfax  
29246 fol. 4v

First system of music (measures 1-8). The vocal line (treble clef) begins with a whole rest, followed by a half note E, a quarter note su, a half note ri, and a quarter note en. The lute tablature (treble clef) consists of a single line with fret numbers. The bass line (bass clef) consists of a single line with notes. The lute tablature for the first system is as follows:

5 0 0 3	2 0 0 3 2	0 0 2 2	2 2 0	3 3 1 0 2	2 2 0 0	0 0 2 0
---------	-----------	---------	-------	-----------	---------	---------

Second system of music (measures 9-16). The vocal line (treble clef) continues with a half note, a quarter note, a half note, and a quarter note. The lute tablature (treble clef) consists of a single line with fret numbers. The bass line (bass clef) consists of a single line with notes. The lute tablature for the second system is as follows:

5 4 4	3 3 0 0	2 2 0	0 0 1 2 0 4	3 3 2 2	3 0 2 2	3 3 5 3
-------	---------	-------	-------------	---------	---------	---------

Third system of music (measures 17-24). The vocal line (treble clef) continues with a half note, a quarter note, a half note, and a quarter note. The lute tablature (treble clef) consists of a single line with fret numbers. The bass line (bass clef) consists of a single line with notes. The lute tablature for the third system is as follows:

2 2 2 2	3 2 2 2	2 0 2 2	3 2 0 3	0 3 0 2	2 2 2 2	2 4 2 0 4
---------	---------	---------	---------	---------	---------	-----------

a)

25

#

33

41

### 13. Esurientes (Magnificat O bone Jesu) [D lute]

Robert Fayrfax

British Library Add. 29246 fol. 4v, Concordances and Clefs: EECM iv p. 35 (iii vv). 1  
(1) [bass:F5-0-C; same as ed.], 341-4 (38, 38, 38, 40v) [sop:C2-0-a; alto:tacet, C4-0;  
tenor:C5-0-C; bass:F4-0, tacet], 34049 (1) [tacet; C5-0]

#### **Comments:**

a) No ficta in this clausula.

14. Gloria tua (Sanctus: Gloria tibi trinitas) [G lute]

John Taverner  
29246 fol. 4v

Glo- ri- a tu- - - -

a) b)

5

c) d)

9

e)

13

13

f)

17

17

a.

## 14. Gloria tua (Sanctus: Gloria tibi trinitas) [G lute]

Taverner

British Library Add. 29246 fol. 4v, Concordances and Clefs: EECM xx p. 1 (iii vv).  
[great compass]. Fs are left out. 2035 (45) [sop:G2-1-a, alto:C4-1-F; bass:F4-1-D;  
same as ed.]

### **Comments:**

Clefs: [Great Compass] T: treble, M: soprano, CT1: tenor, CT2: tenor, T: baritone, B: bass. Usually pieces in the great compass omit or transpose the low F's.

a) Substituted the F' for a C.

b) Omits the F'.

c) Same as b)

d) Same as b)

e) Same as b)

f) Same as b)

15. Maria stella dicta (Ave rosa) [G lute]

Thomas Tallis  
29246 fol. 4v

The first system of the musical score is in 4/4 time. It features a vocal line on a single staff and a lute accompaniment on a six-stringed guitar. The vocal line begins with a whole rest, followed by a half note, and then a series of eighth and quarter notes. The lute accompaniment consists of a series of chords and single notes, with some fret numbers (0, 2, 3, 4) indicated below the staff. The system ends with a double bar line.

7

The second system of the musical score continues the piece. It includes the same vocal and lute parts. The vocal line has the lyrics "Tu a na- to il-" under the notes. The lute accompaniment continues with various chords and fret numbers. The system ends with a double bar line.

13

The third system of the musical score continues the piece. It includes the same vocal and lute parts. The vocal line has the lyrics "lu-stra- - - ris" under the notes. The lute accompaniment continues with various chords and fret numbers. The system ends with a double bar line.

19

Lu- ce cla- ra de- i- ta- tis, \_\_\_\_\_ Qua prae-

The musical score for measures 19-24 features a vocal line in G major with lyrics "Lu- ce cla- ra de- i- ta- tis, \_\_\_\_\_ Qua prae-". The guitar line provides harmonic support with fret numbers: 2 0 3, 4 2 3 5, 0 2 0 1 0, 0 2 4, 4 2 4, 5 4 2. The piano accompaniment consists of a treble staff with a melody and a bass staff with a steady eighth-note accompaniment.

25

a)

ful- ges cun- ctis na- - - tis, cun- ctis na- -

The musical score for measures 25-31 continues the vocal line with lyrics "ful- ges cun- ctis na- - - tis, cun- ctis na- -". The guitar line uses fret numbers: 0 2 0, 1 2 0 4, 2 0 4, 0 0 1, 0 2 2 3, 2 4 5, 2 4. The piano accompaniment features a treble staff with a melody and a bass staff with a steady eighth-note accompaniment.

32

- - - - - tis.

The musical score for measures 32-37 concludes the vocal line with the word "tis.". The guitar line uses fret numbers: 3 1 0, 0 4 2, 3 1 0, 0 3 2 4, 2 0 4 4, 0 3 2, 2. The piano accompaniment features a treble staff with a melody and a bass staff with a steady eighth-note accompaniment.



## 15. Maria stella dicta (Ave rosa) [G lute]

Thomas Tallis

British Library Add. 29246 fol. 4v, Concordances and Clefs: TCM vi p. 169 (iii vv). 1  
(6) [bass:F4-1-D; same as ed.] 2035 (43v) [sop:G2-1-c; alto:C4-1-A; bass:F4-1-D  
same as ed.]

### **Comments:**

a) The natural sign appears in Tenbury 342 and 354, and it agrees with the c-natural introduced by the lute two beats later. Perhaps the c-sharp should be eliminated instead for a more diatonic sound.

## 16. Ergo laudes [G lute]

Taverner  
29246 fol. 5

Er- go lau- - - - -

des Ni- co- la- - - o con- ci- nat hec con- ci-

a)

b) c) d)

e) f) g)

260

25

h)

0.

2 0 2 0 3 2 2 0 4 2 0 2 3 2 0 4 5

0 0 2 3 3 2 0 3 0 0 1 0 2 0 0

h)

261

Detailed description: This musical score is for guitar and piano. The guitar part (top) is in G major (one sharp) and 4/4 time. It features a melody with a trill on the fifth measure and a final whole note chord. The piano part (bottom) is in G major and 4/4 time, providing a harmonic accompaniment. The score includes fingerings and a 'h)' marking above the piano staff. The page number '25' is at the top left, and '261' is at the bottom center.

## 16. Ergo laudes [G lute]

Taverner

British Library Add. 29246 fol. 5, Concordances and Clefs: EECM xxx p. 75 (iii vv).  
C3+F4 F's are left out. 2035 (45v) [i:sop:G2-1-d; alto:C4-1-d; bass:F4-1-G; same as ed.], 34049 (15v) [sop:G2-1-d'; same as ed.]

### **Comments:**

- a) The intabulation leaves out the low F'.
- b) Ibid.
- c) Ibid.
- d) Ibid.
- e) Ibid.
- f) The g is from the vocal setting.
- g) The intabulation leaves out the low F'.
- h) Ibid.

# 17. Crucifixus (Misa Corona Spinea) [A lute]

John Taverner  
29246 fol. 5

4/4

Cru- ci- fi- xus e- ti- am pro-

2 2 3 3 3 0 3 3 1 0

0 0 0 3 3 5 5 3 0 3 3 1 0

8

no- - - bis sub Pon- ti-

0 0 2 2 2 0 2 1 2 3 1 0 5 5 5 5 2

3 3 1 0 3 0 2 1 2 3 1 0 4 3 3 1 1

15

o Pi- la- to, pas- sus et se- pul- tus

5 5 3 3 2 4 5 2 5 5 3 [3/2] 0

4 5 1 3 0 3 2 1 3 4 2 1 4 5 3 1 0

a)

22

22

7 3 0 1 0 3 | 2 0 0 0 | 2 2 | 3 3 2 0 | 3 3 2 | 7 1 0

29

29

3 2 5 | 1 0 3 0 | 7 1 0 2 | 0 1 3 | 0 1 3 0 | 5 5 0 3 | 5 5 3 5 3

b)

36

36

0 2 1 | 3 0 2 1 3 | 0 0 2 2 | 0 3

est.

## 17. Crucifixus (Corona spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 5, Concordances and Clefs: EECM xx p. 75 (iii vv).  
2035 (14v) [sop:G2-0-e'; alto:C2-0-e; bass:C4-0-E; same as ed.], 344 (103v)

### **Comments:**

- a) The d in the lute part has been changed to the f in the vocal part.
- b) The second beat of this measure is not in the intabulation, it was probably omitted by the scribe.

18. Effunde queso (Exurge Domine) [E lute]

John Wood  
29246 fol. 5v

4/4

Ef- fun- de que-

3 3 3 3 3 3

3 3 2 3 3 3

0 0 0 0 0 0

7

so lar- gi- ter gra- ti- ae tu- ae

1 0 0 0 3 3 2 0 2 0 3 2 3 3

1 1 0 3 3 1 0 0 3 3 0 0 2 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



12

17

21

con- fir- - me- tur, lar- gi- re no- bis Do- - mi-

a)

26

ne ver- bum\_\_ tu- um co- pi- o- - se, ver-

b)

31

bum tu- um co- pi- o- - - - se, u- ti

36

mul- ti sint an- nun- ti- a- to- res e- van- ge- li- - i, qui-

41

in- ter se i- - pros\_\_ san- cte con- spi-

c)

46

- rent et con- cor- - dant, et

51

56

61

61

Music score for guitar and piano, page 61. The score is divided into two systems. The first system features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part has a key signature of one flat and a 3/2 time signature. The piano part has a key signature of one flat and a 3/2 time signature. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The second system continues the melodic and bass lines. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The score is marked with a forte (f) dynamic and a fermata (f) marking.

Music score for guitar and piano, page 61. The score is divided into two systems. The first system features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part has a key signature of one flat and a 3/2 time signature. The piano part has a key signature of one flat and a 3/2 time signature. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The second system continues the melodic and bass lines. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The score is marked with a forte (f) dynamic and a fermata (f) marking.

Music score for guitar and piano, page 61. The score is divided into two systems. The first system features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part has a key signature of one flat and a 3/2 time signature. The piano part has a key signature of one flat and a 3/2 time signature. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The second system continues the melodic and bass lines. The guitar part includes a melodic line with a fermata and a final flourish. The piano part includes a bass line with a fermata and a final flourish. The score is marked with a forte (f) dynamic and a fermata (f) marking.

## 18. Effunde quaeso (Exurge Domine) [E-lute]

John Wood

British Library Add. 29246 fol. 5v, Concordances and Clefs: SLK, booklet 135 (iv vv).  
C1+C3+C3(taken from a ms w/ one flat. Prob. C4 or C5 in this set)+F5. 1 (48) [F5-0-A; same as ed.], 354-8 (14) [sop:G1-1-a'; alto:C2-1-d'; tenor:C3-1-d; bass:F4-1-D; up a 4th from ed.]

### **Comments:**

- a) The a is added from the vocal setting.
- b) The G in the bass line is not repeated in the vocal setting (a minim originally).
- c) The E (third beat) in the bass part does not occur in the vocal original.
- d) The F' is editorially added from the vocal setting.
- e) The F' is not repeated in the vocal setting.
- f) The B in the alto line is not present in the vocal setting, instead the preceding G is a minim.

# 19. Ave dei patris filia [G lute]

John Taverner  
29246 fol. 8

de- i Pa- tris fi- li- a no- bi-

lis- si- - ma, De- i fi- li- i ma-ter di- gnis-si-

ma, De- i Spi- ri- tus spon- sa ve-nu- stis- si- ma,

a)

b) c)

d) e)



16

De- i U- ni- us et Tri- ni an- cil-

f)

21

la sub- je-ctis-si- - - -

g) h)

26

ma. \_\_\_\_\_

i)

## 19. Ave dei patris [G lute]

Taverner

British Library Add. 29246 fol. 8, Concordances and Clefs: EECM xxv p. 1 (iii vv). c-treble as the G is not from a Paston source]C3+C5 [low clefs w/ F5] The E' is not used in this section. 2035 (fol. 2v) [sop:G2-1-a; alto:C2-1-a; bass:C4-1-A; up a 4th from ed]; (fol. 22) [i:sop:G2-1-a; alto:C2-1-a; bass:C4-1-A same as fol. 2v]

### Comments:

- a) The c# is not in the vocal source.
- b) Different rhythm from vocal source.
- c) The bracketed note is from the vocal source, while the e is not in the vocal setting.
- d-e) Notes from the treble part.
- f) Added A by the intabulator.
- g) Dotted rhythm only in the intabulation.
- h) The d in the alto is an f in the vocal source.
- i) The ending is entirely different from the vocal setting.

Note: This piece presents a problem when performed as a piece for treble plus lute. The text setting presents the whole text only in the mean and tenor, leaving the treble to sing from 'dei patris' on. This suggests that it was performed with all parts sung.

# 24. Conserva me [G-lute]

Osbert Parsley  
29246 fol. 9v

Con- ser- vame, Do- mi- ne, quo- ni- amspe-ra- vi in\_\_\_\_\_

4 4 3 3 0 3 3 2 2 2 2 3 4 4 2 0 2 3

a)

9 #  
\_\_\_ te. Di- xi Do-mi-no: De- us me- us es\_\_\_\_\_

0 2 2 2 3 3 4 3 3 2 2 0 3 2 0 4 2

b)

17  
tu, quo- ni-am bo-no- rum me- o- - - -

2 0 3 0 3 3 2 0 3 2 4 3 4 4 4 2 0 2 0 2 0

23

rum non e- ges. San-ctis, qui sunt in ter-ra e-

The musical score for measures 23-28 consists of three systems. The first system shows the vocal line with lyrics 'rum non e- ges. San-ctis, qui sunt in ter-ra e-'. The piano accompaniment includes fingerings such as 0, 0, 4, 3, 2, 2, 0, 4, 4, 2, 4, 4, 2, 3, 0, 2, 3, 0, 2, 3, 2, 3, 0, 3, 0, 2. The grand staff below shows the treble and bass clefs with corresponding notes and rests.

29

- ius, mi-ri-fi-ca-vit o- mnes vo-

The musical score for measures 29-34 consists of three systems. The first system shows the vocal line with lyrics '- ius, mi-ri-fi-ca-vit o- mnes vo-'. The piano accompaniment includes fingerings such as 4, 0, 2, 4, 3, 0, 2, 0, 3, 0, 4, 2, 0, 3, 0, 2, 3, 3, 2, 0, 2, 2, 0, 3, 0. The grand staff below shows the treble and bass clefs with corresponding notes and rests. A 'c)' marking is present below the piano part.

35

lun-ta-tes me-as in e- is.

The musical score for measures 35-38 consists of three systems. The first system shows the vocal line with lyrics 'lun-ta-tes me-as in e- is.'. The piano accompaniment includes fingerings such as 4, 4, 2, 0, 2, 4, 4, 2, 3/2, 0, 3, 2, 0, 0, 4, 2, 4, 2, 2, 0, 3, 4. The grand staff below shows the treble and bass clefs with corresponding notes and rests. The time signature changes to 3/2 in measure 36.

## 24. Conserva me domine

Osbert Parsley

British Library Add. 29246 fol. 9v, Concordances and Clefs: TCM, X, p.237 (iii vv).  
G2+C1+C3+C4+F4 n.c.e. [great comp.?] C1+C3+F4 for the intabulation 1 (9v)  
[bass:C5-E; same as ed.], 344 (87v) [prima pars; sop:C1-0-a; alto:C3-0-A; tenor:F3-0-E; same as ed.], 2035 (1) [sop:G2-1-d; alt:C2-1-d; bass:C4-1-A; up a 4th from ed]

### **Comments:**

- a) The e's on the three c/e sonorities were added by the intabulator.
- b) The e in the second beat of the bar is preceded by a crotchet rest. The intabulation omits the rest and places an e minim.
- c) The dotted rhythm (dotted-crotchet, quaver, crotchet) is editorially added from the vocal setting. The intabulation changes the rhythm to minim-quaver-quaver.

# 25. Exurge Domine [G-lute]

John Wood  
29246 fol. 9v

Ex- ur- ge Do- mi- ne, ut dis- si- pen- tur in- i-

7  
mi- ci, et fu- gi- ant qui te o- de- - -

11  
runt, ju- sti et Chri- sti dis- ci- pu- - li, gau-

16

de- ant et lae- ten- tur, can- tent ti-

21

bi lau- des, et can- ti- o- nes

25

sua- ves, ma- gni- fi- cen- ti- am tu- am

29

ce- le- brent, ce- - - le- brent, et ma- je-

a) b)

33

sta- tem tu- am ex- tol- - - - lant, cres-

c) d)

38

cat glo- ri- a tu- - a, et cae- le- ste re- gnum Chri-

e)



43

- - - - sti in-ter e-le-

47

ctos di-la-te- - - - - tur,

51

di-la-te- - - - - tur.

## 25. Exurge Domine

John Wood

British Library Add. 29246 fol. 9v, Concordances and Clefs: SLK booklet 135 (iii vv).  
C1+C3+C4 [low clef]. 1 (48) [tacet], 2035 (1v) [sop:G2-1-a; alto:C2-1-d; bass:C4-1-A;  
up a 4th] (34v) [sop:C1-0-e; alto:C3-0-A; bass:C4-0-E; same as ed.]

### **Comments:**

- a) The rhythm in 29246 is simplified to two crotchets, and the tablature 2 in the fourth course in the first beat is a 3 in the Paston source.
- b) The dotted rhythm is not in the vocal version.
- c) The 2 is a 3 in 29246, probably a scribal error.
- d) The two notes A and c are from the vocal version. 29246 has B and d instead.
- e) The e in this chord is not from the vocal setting.

## 26. Peccatum peccavit (Lamentations, 6vv.) [G lute]

Robert White  
29246 fol. 10

Pec- ca- tum pec- ca- vit\_

a)

\_ Hie- ru-sa- lem, pro- pte- re- a in-sta- bi-lis fa- cta\_ est.

5

O- mnes qui glo- ri- fi- ca- bant e- - am spre- ve- runt il- -

9

13

- lam: \_\_\_\_\_ qui- a vi- de- runt\_ i- gno- mi- ni- am

b)

17

e- - - jus: i- psa au- tem\_\_ ge- - mens

c)

21

et con- ver- sa est re- tror- - - sum.

d)

## 26. Peccatum peccavit (Lamentation 6vv.) [G lute]

Robert White

British Library Add. 29246 fol. 10, Concordances and Clefs: EECM xxxii p. 62 (iii vv).  
344 (89v) [sop:C1-0-b; alto:C3-0-B; tenor:F3-0-E; same as ed.], 41156-8 (21v)  
[sop:C1-0-b; alto:C3-0-B; bass:F3-0-E; same as ed.], 34049 (17) [sop:C1-0-d'; same  
as ed.], 2035 (3) [sop:G2-1-e; alto:C2-1-e; bass:C4-1-A; up a 4th from ed.], (37)  
[sop:C1-0-b; alto:C3-0-B; bass:F3-0-E; same as ed]

### Comments:

a) The c, which appears in the vocal setting, seems to have been erased from the intabulation.

b) The c in the intabulation is an f' in the vocal score.

c) The dotted rhythm in the last beat was editorially added from the vocal score.

d) The last two beats of bar 22 are different from the vocal setting. The original intabulation has been left intact with the exception of the c in the last beat (originally a d).

# 27. Gaude Plurimum [G lute]

John Taverner  
29246 fol. 10

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The lyrics are: Gau- de plu- ri- mun, ser- va- to- ris no- stri- ma -. The lute tablature (middle staves) shows the fretting for these notes: 4 4 3, 2 2, 2 2, 0 3, 0 3 2. The keyboard accompaniment (bottom staves) consists of a single half note G in the right hand and a whole rest in the left hand.

Second system of the musical score, starting at measure 6. The vocal line continues with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The lyrics are: - ter, fe- mi- na quae vi- xe- runt o- mni- um fe- li- cis- si-. The lute tablature shows: 0 3 2 3 0, 4 3, 3 2 0 3, 3 3 2, 0 0 0 3 2. The keyboard accompaniment continues with a single half note G in the right hand and a whole rest in the left hand.

Third system of the musical score, starting at measure 11. The vocal line continues with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The lyrics are: ma, so- la vir- go prae ce- te- ris quae na- tu- ra- li par- tu. The lute tablature shows: 3 0 4, 3 2, 0 2 3 3, 2 0 4 4, 0 4 3. The keyboard accompaniment continues with a single half note G in the right hand and a whole rest in the left hand.

16

sed con-ce-pti- o- ne coe-le- - - sti me- di-amdi- vi-

3 2 2 0 3 2 0 2 3 2 0 2 2 2 4 2 2 2 3

21

nae Tri-ni- ta- tis per- so- nam, ve- rum De - - -

2 3 0 0 3 3 2 2 2 3 2 0 3 2 3 2 0 3 0

26

um, sem- pi- ter- ni Pa- tris sem- pi-ter-num Fi- li- um, \_\_\_\_\_

4 4 4 3 0 3 0 2 2 4 2 3 2 2 2 0 2 3 2 2 0

31

quo nos a per-pe- tu- a mor- te ser- va-re -

36

- mur, be- ni-gni-us ho- mi-nem

41

e- di- di- sti.



## 27. Gaude plurimum [G lute]

John Taverner

British Library Add. 29246 fol. 10, Concordances and Clefs: EECM xxv p. 32 (iii vv). 1 (14v) [bass:C5-0-E, same as ed.], 354-8 (31v) [sop:tacet; altus:C1-0-a; tenor:tacet; quintus:C3-0-A; bass:tacet same as ed. although the names for the parts are different], 34049 (18) [sop:tacet], 1469-71 (14) [sop:C1-0-a; alto:C3-0-A; bass:tacet; same as ed.], 344 (82v) [C1-0-a; C3-0-A; F3-0-E, as ed.], 2035 [copied twice] (3v) [sop:G2-1-d; alto:C2-1-d; bass:C4-1-A; up a 4th from ed.]; (37v) [sop:C1-0-a; alto:C3-0-a; bass:F3-0-E; same as ed.], 18936-9 (10) [sop:C1-0-a; alto:C3-0-A; bass:F3-0-E; same as ed.], 41156-8 (22) [sop:C1-0-b; alto:C3-0-A; bass:F3-0-E; same as ed.].

### Comments:

Note: Piece in the low clefs with a version up a 4th in 2035 (fol. 3v).

28. Per haec nos (Salve intermerata) [G lute]

Thomas Tallis  
29246 fol. 10v

The musical score is written for a vocal part and a lute accompaniment. The time signature is 4/4. The key signature has one sharp (F#), indicating D major or B minor.

**System 1 (Measures 1-6):**

- Vocal Line:** Lyrics: "Per haec nos prae-cel-len-tis-si-". The melody starts on a whole rest, then moves to a half note G4, followed by a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, and a half note G5.
- Lute Line:** The upper staff contains figured bass notation: 4 4, 2 4, 4 3, 3 0, 2 3 0, 2 2. The lower staff contains a continuous bass line.

**System 2 (Measures 7-12):**

- Vocal Line:** Lyrics: "ma gra-ti-ae ce-le-stis do-na\_". The melody continues from the previous system, ending on a half note G5 with a sharp sign above it.
- Lute Line:** The upper staff contains figured bass notation: 2 4, 2 3, 4 4, 3, 2 0, 2 0, 3, 2, 4. The lower staff continues the bass line.

**System 3 (Measures 13-18):**

- Vocal Line:** Lyrics: "ti-bi, Vir-go". The melody starts on a whole rest, then moves to a half note G4, followed by a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, and a half note G5.
- Lute Line:** The upper staff contains figured bass notation: 4 4, 2 2, 2 4, 2 2, 2 2 0, 2 2 2. The lower staff continues the bass line.

19

et Ma- ter Ma- ri- a, prae- ce- te- ris o- mni- bus mu- li-

25

e- - ri-bus et vir- gi- ni- bus a De- o sin- gu-

31

la-ri- ter. in- fu- - - - -

a)

37

Measures 37-42. The score includes a vocal line, a guitar line with fret numbers, and a piano accompaniment. The guitar line shows complex fretting patterns including triplets and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

43

Measures 43-45. The score includes a vocal line, a guitar line with fret numbers, and a piano accompaniment. The vocal line ends with the word "sa." in measure 45. The guitar line continues with fretting patterns. The piano accompaniment provides harmonic support with a consistent bass line.

## 28. Per haec nos (Salve intermerata) [G lute]

Thomas Tallis

British Library Add. 29246 fol. 10, Concordances and Clefs: TCM vi p. 144 (iii vv).  
341-4 (36, 39v, 36, 38v) [sop:C1-0-e; alto:tacet, C3-0, tenor:C4-0-E; bass:tacet, C5-0], 344 (85v) [sop:C1-0-e; alto:C3-0-e; tenor:C4-0-E; same as ed.], 1 (16) [tacet], 34049 (33) [sop:C1-0-e; same as ed.], 354-8 (39) [sop:C1-0-e; alto:C3-0-e; quintus:C4-0-E; tenor: tacet; bass:tacet; same as ed.], 41156-8 (22v) [sop:C1-0-e; alto:C3-0-e; bass:C4-0-E; same as ed.], 2035 (5) [sop:G2-1-a; alto:C2-1-A; bass:C3-1-A; up a 4th from ed], (39v) [sop:C1-0-e; alto:C3-0-e; bass:C4-0-E; same as ed.], 1469-71 (18v) [sop:G1-0-a; alto:tacet; bass:C4-0-E; same as ed.]

### Comments:

a) The b in the intabulation is a d in the vocal setting.

29. Annae mulieris (Salve intemerata) [G Lute]

Thomas Tallis  
29246 fol. 10v

7

An- nae mu- li- e- ris san- ctis- si-

mae sic a Spi- ri- tu San- cto tum san-cti-

13

fi- ca- ta tum il- lu- mi-na- ta fu- i- sti,

19

mu-ni- ta- que tan-to- pe- re De- i

Figured bass notation for measures 19-24:

2 4 4	0 4 4	2 4 4	2 0 4	4 4 0	0 4 2
3 3 2	3 0 3	4 4 2	2 0 2	4 2 0	0 2 0

25

o- mni-po- ten- tis gra- ti- a, ut us- que ad con- ce- ptum

Figured bass notation for measures 25-30:

4 2 0	4 2	4 2 4 0	4 4	4 2 0	4 2
2 0 0	3 4	2 0 3	2 2	4 2 3	2 4

a)

31

- Fi- li- i tu- i, Do- mi- ni no- -

Figured bass notation for measures 31-36:

0 0 4	2 4 4 4	2 0 4 2 0	4 4 0 2	0 4 0
0 3	4 4 4 2	0 2 0 3	2 2 4	0 2 0 3

b)





## 29. Annae mulieris (Salve intermerata Virgo) [G lute]

Thomas Tallis

British Library Add. 29246 fol. 10v , Concordances and Clefs: TCM vi p. 144 (iii vv).  
See no.28. 1 (16) [tacet], 2035 (5) [sop:G2-1-e; alto:C3-1-e; bass:C4-1-A; up a 4th  
from ed], (39v) [sop:C1-0-b; alto:C4-0-b; bass:F3-0-E; same as ed.] 18936-9 (11v)  
[sop:C1-0-b; alto:C4-0-B; bass:F4-0-E; same as ed.] 34049 (33v) [sop:C1-0-b; same  
as ed.], 41156-8 (23) [sop:C1-0-b; alto:C4-0-B; bass:F3-0-E; same as ed.] 344 (85v)  
[sop:C1-0-b; alto:C4-0-b; tenor:F3-0-E; same as 2035]

### Comments:

- a) 29246 adds a c on the upper line, the vocal score has an a in both voices.
- b) The rhythm is not clear in 29246 so the one from the vocal score was used.

# 31. Et in terra pax (Corona spinea) [c-treble lute]

Taverner  
29246 fol. 11

Et in ter- ra pax

a) b) c)

6

ho- mi- ni- bus bo-

d)

11

- nae vo- lun- ta-

e) f) g)

musical score for guitar and voice, page 16. The score is divided into two systems. The first system features a vocal line and a guitar line. The vocal line begins with a whole note G4, followed by a half note A4, a quarter note B4 with a sharp sign, and a quarter rest. The guitar line consists of a sequence of fret numbers: 2, 4, 0, 4, 4, 0, 2, 0, 5, 4, 2, 4, 4, 4, 2, 0, 2, 4, 2. The second system is labeled 'h)' and contains a piano accompaniment for the guitar, with a treble and bass staff. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E

### 31. Et in terra pax (Corona spinea) [c-treble lute]

Taverner

British Library Add. 29246 fol. 11, Concordances and Clefs: E.E.C.M. 20, p. 75 (iii vv).  
G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 [highest clefs] for intabulation.  
2035 (14) [sop:G2-0-d; alto:C2-0-g; bass:C4-0-G; same as ed.]

#### **Comments:**

- a) There are only three g minims at the start of the intabulation in 29246, which means that the bar is short by a minim. Hence the first minim was made a semibreve to have the correct value and to imitate the top line.
- b) The first g in this bar does not appear in the vocal setting.
- c) The intabulation includes notes from the top part.
- d) The B-flat is not indicated in the vocal setting.
- e) The A is a rest in the vocal setting.
- f) The repeated g's are not present in the vocal setting.
- g) The alto line should be g, c, f, and not c, g, f.
- h) The e is a g in the vocal setting.

## 32. Quoniam/Tu solus (Corona spinea) [c-treble lute]

John Taverner  
29246 fol. 11v

Quo- ni-am tu so-

8  
lus san- ctus, san-

a)

16  
- ctus, Tu so-

b)

[illegible]

## 32. Quoniam/Tu solus (Corona spinea) [d-treble lute]

John Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xx p. 75 (iii vv).  
G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 (same as 57).

### **Comments:**

a) The top singing line is doubled by the intabulation.

b) In the original setting by Taverner the Quoniam and Tu solus sections are set for the high voices separated by a section for the lower voices. The intabulation omits this low section and links the two sections for high voices. In order for this to work, the last note in the superius (in brackets) was transposed down a third to g, and changed to a minim instead of the semibreve in the vocal setting.

# 33. Crucifixus (Corona spinea) [c-treble lute]

Taverner  
29246 fol. 11v

Cru- ci- fi- xus e- ti- am pro\_\_\_\_\_

a)

no- - - - bis sub Pon- ti-

b) c) d)

o Pi- la- to, pa- sus et se- pul- tus\_\_\_\_\_

e)



22

29

36

### 33. Crucifixus (Corona spinea) [c-treble lute]

Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xx p. 75 (iii vv).  
G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 [highest clefs] for intabulation  
C-g'. See 344 (103v) [vii], 2035 (14) [sop:G2-0-e; alto:C2-0-e; bass:C4-0-E; same as  
ed.]

#### **Comments:**

- a) 29246 has a minim which was corrected as a semibreve to have the full value of the bar.
- b) The e on the top line of this chord is not in the vocal setting.
- c) The f is from the top singing line.
- d) The d on the top of this chord is not in the vocal setting and there is an error in the intabulation's rhythm (minim-crotchet instead of two minims).
- e) The f at the octave is not part of the vocal setting.
- f) Missing A in the countertenor.
- g) The e is from the vocal setting, and the intabulation had a c.
- h) The intabulation skips the alto line and instead follows the treble line for the rest of the bar.

# 34. Et incarnatus est (Mean Mass) [F lute]

John Taverner  
29246 fol. 11v

Et in- car- na- tus est de Spi- ri- tu San-

2 0 3 2 0 2 2 0 1 4 2 0 3 2 2 0 4 0 2 2

6

cto ex Ma- ri- a vir- gi- ne, \_\_\_\_

0 0 4 2 2 4 1 2 1 0 4 3 2 3 3 2 0 3 4 4 4 1 2 1 0 2 3

11

Cru- ci-  
Et ho- mo fa- ctus est.

4 0 4 2 0 2 2 0 0 2 0 2 0 0 0

16

fi- xus e- ti- am pro no-

4 2 0 3 3 2 2 3 0 4 2 0 0 4 2 2 0

21

- bis sub Pon- ti- o Pi- la- to,

25

pas-

musical score for page 29, featuring a vocal line and a guitar accompaniment.

The vocal line (top staff) is in G major (one flat) and 4/4 time. The lyrics are: sus et se- pul- tus est.

The guitar accompaniment (bottom staves) is in G major (one flat) and 4/4 time. The fretboard diagram shows the following fret numbers for the strings (from top to bottom):

Measure	1	2	3	4
String 1	2	0	0	0
String 2	4	2	0	2
String 3	1	2	3	0
String 4	0	4	2	0
String 5	0	0	0	0
String 6	0	0	0	0

### 34. Et incarnatus est (Mean mass) [F lute]

John Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xxxv p. 91 (iv vv). 2035 (13v) [sop[it is the second part]:G2-0-e; alto:C2-0-e,g; bass:C4-0-G; up a 5th from ed.], 1 (12) [bass:F4-1; same as ed.]

#### **Comments:**

Note: This is a peculiar arrangement of this five voice section of the Credo. The five voices in the vocal setting are never present altogether; instead a three voice texture alternating between the different voices is maintained throughout. The lute intabulation excludes the Soprano, but includes the whole of the Alto I, and some parts of the Alto II. Perhaps the Alto II was performed by an amateur singer, and therefore the doubling by the lute was required to aid the singer. As expected, the bottom two voices, Tenor and Bass, are fully included in the intabulation. The intabulation then suggests that the piece is to be performed as a duet for Soprano and Alto II with the lute taking care of the rest of the voices. This is further supported by the fact that the Soprano does not have the full text, and therefore the Alto II is necessary to deliver the full text.

The other possibility is for an alto singer to sing both voices since they never sing together. The resulting range for the two voices is G-c', which supports this way of performance.

Note: The dotted rhythms from the vocal setting are loosely kept in the intabulation. In some instances, such as in measure 24, the dotted crotchet with the quaver is copied as two crotchets in the intabulation, and conversely in measure 22 the minim from the vocal setting is subdivided as a dotted crotchet plus a quaver in the intabulation.

36. Nam qui corde (Sospitati dedit) [F lute]

John Taverner  
29246 fol. 12v

First system of the musical score. It features a vocal line in G-clef with a key signature of one flat and a 4/4 time signature. The lyrics "Nam qui cor-" are written below the first three measures. The vocal line is followed by a lute tablature consisting of six lines of numbers (0-5). Below the tablature are three staves for a keyboard instrument (treble, middle, and bass clefs), with the first two staves containing a treble clef and an 8va marking.

7

Second system of the musical score, starting at measure 7. The vocal line continues with the lyrics "- de po- il- lum,". The lute tablature and keyboard accompaniment continue. The system concludes with a section labeled "a)" in the keyboard part.



13

pro-pul- sa- to vi- ci- - - - -

b)

19

The image displays a musical score for the song "The Rose Tree". It is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is organized into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed sixteenth and thirty-second notes, and a simpler pattern in the left hand. The vocal melody is a simple, catchy tune. The score is written on a grand staff with a vocal line and a piano accompaniment. The piano accompaniment is written on a grand staff with a right hand and a left hand. The right hand of the piano accompaniment has a complex rhythmic pattern, while the left hand has a simpler pattern. The vocal melody is a simple, catchy tune. The score is written on a grand staff with a vocal line and a piano accompaniment. The piano accompaniment is written on a grand staff with a right hand and a left hand. The right hand of the piano accompaniment has a complex rhythmic pattern, while the left hand has a simpler pattern. The vocal melody is a simple, catchy tune.

The musical score is divided into three systems. The first system features a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The vocal line consists of a series of eighth and quarter notes, ending with a half note. Below the vocal line is a guitar line with a single staff and a tablature system. The tablature includes numbers 0, 2, 3, 4, and 5, indicating fret positions. The second system is a piano accompaniment section, consisting of three staves (treble, middle, and bass). The treble staff contains a series of eighth and quarter notes, while the middle and bass staves contain a series of eighth and quarter notes. The third system continues the piano accompaniment, with the treble staff containing a series of eighth and quarter notes, and the middle and bass staves containing a series of eighth and quarter notes. The score concludes with a double bar line.

c)

## 36. Nam qui corde (Sospitati dedit aegros) [F lute]

John Taverner

British Library Add. 29246 fol. 12v, Concordances and Clefs: EECM xxx p. 75(iv vv).  
C3+C4+F4 n.c.e. Check Paston 341-4 (39, 39, 39, 39) [sop:tacet, G2-1; alto:C2-1-a;  
tenor:tacet, C4-1; bass:C4-1-F;], 1 (11) [textless; F4-1], 354-8 (14v) [sop:C2-1-a;  
alto:C2-1-F; tenor:C4-1-F; bass:F4-1-F; same as ed.], 34049 (16) [sop:tacet]

### Comments:

- a) Some notes from the alto part are omitted.
- b) The rhythm is simplified by the intabulator to the detriment of the music. In fact, the first beat of the measure produces a dissonance with the voice part that does not occur in the vocal setting. This is also the only four voice chord in the intabulation in a three voice texture (idiomatic writing).
- b) The editorial note is from the vocal setting.

## 37. Agnus dei II (Gloria tibi trinitas) [F Lute]

Taverner  
29246 fol. 12v

The image displays a musical score for the song "The Rose Tree." It consists of three staves. The top staff is a vocal melody in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody begins with a whole rest, followed by a half note G4, a half note A4, a quarter note Bb4, a quarter note A4, a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The middle staff is a piano accompaniment in treble clef, 4/4 time, with a key signature of one flat. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and some triplets. The bottom staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat. It provides a harmonic foundation with mostly half and quarter notes, including some triplets. The overall style is that of a traditional folk or children's song.

[illegible]

13

The image shows a musical score for the song "The Rose Tree" in G major, 3/4 time. The score is presented in three systems. The first system consists of a treble clef staff with a whole rest, followed by a melodic line in the treble and a bass line in the bass. The second system also features a treble clef staff with a whole rest, with a melodic line in the treble and a bass line in the bass. The third system continues the melody in the treble and the bass line in the bass. The score is in G major (one sharp) and 3/4 time. The first system is marked "a)".

19

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, labeled "b)" and "c)".

**System b):** The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed notes and rests, and a simpler melody in the left hand.

**System c):** The vocal line continues with a series of eighth and quarter notes. The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed notes and rests, and a simpler melody in the left hand.

27

d)

33

The image displays a musical score for the song "The Rose Tree". It is written for three parts: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 3/2. The Treble part features a melody with various note values and rests, accompanied by a guitar-like accompaniment with fret numbers (0, 2, 3, 4, 5) and strumming patterns (e.g., 2 3 2, 2 0 0). The Alto part provides a harmonic line with eighth and quarter notes. The Bass part provides a steady accompaniment with quarter and half notes. The score is presented on a white background with black musical notation.

39

e)

45

mi-se-re-re no-

f)

51

g)

59

h)



65

71

The image displays a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system includes a vocal melody (treble clef), a guitar accompaniment (treble clef with a 12-string guitar icon), and a piano accompaniment (bass clef). The second system continues the vocal melody and guitar accompaniment, with the piano accompaniment ending with a fermata. The third system shows the vocal melody and guitar accompaniment, with the piano accompaniment continuing. The score is written in G major (one sharp) and 4/4 time. The lyrics "The Rose Tree" are written below the vocal melody. The guitar part includes a 12-string guitar icon and a capo on the 2nd fret. The piano part includes a piano icon.

**System 1:**

- Vocal Melody:** G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).
- Guitar:** G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).
- Piano:** G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

**System 2:**

- Vocal Melody:** D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half).
- Guitar:** D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half).
- Piano:** D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half).

**System 3:**

- Vocal Melody:** C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half).
- Guitar:** C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half).
- Piano:** C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half).

77

Measures 77-82. The score is in 3/4 time. The vocal line (treble clef) and bass line (bass clef) are shown. The guitar line (middle staves) includes a complex sequence of chords and fingerings, with a final measure marked with a double bar line and a repeat sign.

83

Measures 83-88. The score is in 3/4 time. The vocal line (treble clef) and bass line (bass clef) are shown. The guitar line (middle staves) includes a complex sequence of chords and fingerings, with a final measure marked with a double bar line and a repeat sign. A guitar illustration is present in the final measure of the guitar line.

### 37. Agnus dei II (Gloria tibi trinitas) [F lute]

Taverner

British Library Add. 29246 fol. 12v, Concordances and Clefs: EECM xx p. 1 (iv vv).  
Great compass but low clefs section.

#### **Comments:**

Note: Values larger than a minim are subdivided.

- a) The B-flat in the third beat is a rest in the vocal setting.
- b) The a was editorially added from the vocal setting.
- c) The C in the tenor is an E in the vocal setting.
- d) The writing is not clear in the intabulation.
- e) Idiomatic chord.
- f) The sign appears in the original intabulation to indicate the vocal entrance.
- g) The d is an octave lower in the vocal setting.
- h) The G in the alto part is a d in the vocal setting.
- i) The A in the tenor is an E in the vocal setting.
- j) The c and e in the alto part are from the soprano part.

42. Tu nimirum (Salve intemerata) [D lute]

Thomas Tallis  
29246 fol. 14

8

Tu ni-mi-rum u-ni-ver-

7

sas a-li-as lon-ge su-per-a-

13

sti vir-gi-nes sin-ce-ra men-tis im-pol-lu-

19

- - tae con-sci- en- ti- - a, \_\_\_\_  
 2 3 2 0 3 2 0 2 3 2 2 0 4 2  
 0 0 1 0 0 0 3 1 0 0 2 2 0 4 2

quot- quot vel ad-huc fu- e- - -  
 2 5 4 2 2 0 0 5 4 4 3 0 2 0 4 2 0 2 3 2  
 0 1 4 4 0 3 4 3 3 0 0 3 0 1 3 0 1 2

- - runt ab i- pso mun-di pri mor- di- o,  
 0 2 5 4 4 0 3 0 2 2 2 0 4 2 2 0 0 0 0 0 3  
 0 1 4 4 0 3 0 2 0 0 3 3 0 0 0 0 0 3

25

- - runt ab i- pso mun-di pri mor- di- o,  
 0 2 5 4 4 0 3 0 2 2 2 0 4 2 2 0 0 0 0 0 3  
 0 1 4 4 0 3 0 2 0 0 3 3 0 0 0 0 0 3

31

- - runt ab i- pso mun-di pri mor- di- o,  
 0 2 5 4 4 0 3 0 2 2 2 0 4 2 2 0 0 0 0 0 3  
 0 1 4 4 0 3 0 2 0 0 3 3 0 0 0 0 0 3

37

43

49

## 42. Tu nimirum (Salve intermerata) [D lute]

Thomas Tallis

British Library Add. 29246 fol. 14, Concordances and Clefs: TCM vi p. 144 (iii vv).  
[low clefs for this section]. See Paston: 341-4 (35v, 39v, 36, 38v) [sop:tacet, C1-0;  
alto:C3-0-e; tenor:tacet, C4-0; bass:C5-0-E; missing a bass part, same as ed.], 344  
(92v) [iv], 1 (16v) [F5-0-E; same as ed.], 34049 (33) [sop:tacet], 354-8 (36v) [cantus:  
tacet; alto:C3-0-e; quintus:tacet; tenor:F3-0-E; bass:F5-0-E; same as ed.], 41156-8  
(22v) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-A; up a 4th from ed. for G lute], 2035 (6v)  
[sop:G2-2-d'; alto:C2-1-a; tenor:C2-2-d; bass:C4-2-D; up a 7th from ed. and with  
additional alto part], 1469-71 (18v) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-A; up a 4th]

### Comments:

A good example of using a D lute for a vocal setting in the low clefs.

## 43. Infelix ego [d-lute]

W. Byrd  
29246 fol. 14

First system of the musical score. It features a vocal line in 4/4 time with lyrics "In- fe- lix e-". Below the vocal line is a lute tablature with six lines of numbers (0-5). The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes various chords and melodic lines.

Second system of the musical score, starting at measure 6. The vocal line continues with lyrics "go, o- mni- um au- xi-". The lute tablature and piano accompaniment continue with similar musical notation.

Third system of the musical score, starting at measure 9. The vocal line continues with lyrics "- li- o de- sti- tu- - tus,". The lute tablature and piano accompaniment continue. A small annotation "a)" is present above the piano staff in the final measure of this system.



13

qui coe- lum ter- ram- que of- fen- - di, of-

17

fen- - di, qui coe- lum ter- ram- que of- fen-

21

- - - di.

### 43. Infelix ego

W. Byrd

British Library Add. 29246 fol. 14, Concordances and Clefs: Byrd ed. iii p. 180; from a version without flats in 30810-5 (28v). (iii vv). C1+C2+C3+C4+C5+F4 [low clefs] but C2+C3 in the intabulation. d-lute for this arrangement with no flats. See also no.59. Also in full in 29247 fol. 53v-54v a fourth higher [which works on a G-lute for a version with one flat]. Also see: 1 (63v) [tacet; bass:F4-2-B-flat], 341-4 (56v, 68v, 57v, 58v) [sop:C1-2-b flat; alto:C3-2-b flat; tenor:C4-2-tacet; bass:C5-2-tacet] [prima pars, opening], 2036 (48v) [Sop:G2-0-c'; alto:C2-0-f; bass:C3-0-C] 41156-8 (19) [prima pars, opening; sop:G2-0-c'; alto:C2-0-g; bass:C3-0-c; same as ed. for d-treble lute], 30810-5 (28v) [+1 acc. to Brett; instead cantus:G2-0-c'; cantsec:C1-0-g; tenor:C4-0-tacet; bassus:F4-0-tacet; quintus:C3-0-c; sextus:C3-0-tacet; same as ed.]

#### Comments:

- a) The g (quaver) in the intabulation is a c in the vocal setting.
- b) A dotted rhythm in the vocal setting.
- c) The dotted rhythm in the intabulation (first half of the measure) is not present in the vocal setting.
- d) Dotted quaver and a semiquaver in the vocal setting.

## 45. Verbi tui [D-lute]

John Wood  
29246 fol. 14v

Ver- bi tu- i ful- mi- ni- bus\_\_

The first system of the musical score for 'Verbi tui' is in 4/4 time. It features a vocal line with a treble clef and a lute line with a G-clef. The vocal line begins with a whole rest, followed by a half note 'Ver-' and a quarter note 'bi'. The lute line provides a rhythmic accompaniment with various chords and intervals. The system concludes with a half note 'ni-' and a quarter note 'bus\_\_'.

ad- hi- be vim Do- mi- ne,

The second system of the musical score continues the piece. The vocal line starts with a half note 'ad-' and a quarter note 'hi-'. The lute line continues with its accompaniment. The system ends with a half note 'mi-' and a quarter note 'ne,'.

ut ti- bi- so- - - li de- mus glo- - ri-

The third system of the musical score continues the piece. The vocal line starts with a half note 'ut' and a quarter note 'ti-'. The lute line continues with its accompaniment. The system ends with a half note 'li' and a quarter note 'de- mus glo- - ri-'.

15

am, da po- pu- lo tu- o

19

for- ti- tu- di- nem et ro- bur, for- ti- tu-

23

di- nem et ro- bur, ut pec- ca- to

28

re- si- stant, et ver- bo tu-

Fingerings: 2 0 2 2 5 4 2 5 5 2 2 3 3 0 0

32

o in o- mni- bus ob- oe- di-

Fingerings: 4 4 2 0 0 2 4 2 0 3 2 0 0 1

36

ant, in o- mni- bus ob- ve- di-

Fingerings: 2 3 0 2 5 2 4 5 2 3 0 2 0 2 0

336

## 45. Verbi tui [D-lute]

John Wood

British Library Add. 29246 fol. 14v, Concordances and Clefs: SLK booklet 135 (iii vv).  
C3+F3+F5 [lowest clefs]. See also: 1 (49v) [bass:F5-0-A'; same as ed., 344 (91v)  
[alto:C3-0-e; tenor:F3-0-E; bass:F5-0-A'; and 8ve appart], 2035 (26v) [sop:G1-0-e';  
alto:C2-0-e; bass:C4-0-A; same as ed. ]

### **Comments:**

a) The vocal setting ends with a 3/2 bar and the intabulation adds two beats to have two 4/4 bars. Therefore, the a minim was added to the soprano to match the intabulation.

46a. Gaude Maria (Gaude Plurimum) [d-treble lute]

John Taverner  
29246 fol. 15

di- vi- ni-

tus hanc ti- bi prae- sti- tam gra- ti-am, ut i- psa prae- ter ce- te- ras o-

mnes u- ni-ca sis mor- ta- lis fe- mi-



16

na, quae Chri-stum Je- - - sum in u- te-ro ges- se-

a)

21

- ris, gra- vi-da e- de-ris, e- ni-xa,ma- ter- no fo- ve- ris gre- mi- -

26

- o im- mor- ta- lem so- bo- - -

31

lem.

The musical score consists of three systems. The first system (measures 31-33) features a vocal line in treble clef with a key signature of one sharp (F#). The vocal line includes a fermata in measure 31, a slur over measures 32-33, and a final note in measure 33 marked 'lem.'. The guitar line is in standard notation with fret numbers: 3, 2, 1, 0, 1, 2, 0, 3, 2, 0, 2. The piano accompaniment is in grand staff (treble and bass clefs) and includes a fermata in measure 31 and a final note in measure 33.

## 46a. Gaude Maria Virgo (Gaude Plurimum) [d-treble lute]

John Taverner

British Library Add. 29246 fol. 15, Concordances and Clefs: TCM II, p. 79 (iii vv).  
G2+C2+C4 [High clefs]. 1 (14v) [tacet], 354-8 (31v) [sop:G1-0-e'; quintus:C3-0-e;  
altus:tacet; tenor:C4-0-A; bass:tacet; same as ed.], 34049 (18v) [sop:G1-0-e'; same  
as the ed.], 1469-71 (14) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-D, down a 5th] 344  
(82v) [sop:C1-1-a; alto:F3-1-A; tenor:F4-1-D; down a 5th], 2035 (3v, 37v), [i-iii, copied  
twice acc. to knights, I see (3v) [ii:sop:G2-0-e; alto:C2-0-e; bass:C4-0-A; same as  
ed.]; (38v) [ii:sop:C1-1sharp-b; alto:C4-1sharp-B; bass:F4-1 sharp-E; down a 4th from  
ed. for A lute] , 18936-9 (11) [ii, titled Sanctus], 41156-8 (24) [sop:C1-1-a; alto:C4-1-  
A; bass:F4-1-D; down a 5th from ed.]

### Comments:

This is a three voice section in which the voice sings the soprano, and the lute plays the other two voices. However, the soprano does not deliver the full text, suggesting that the piece should be performed with three voices and the lute doubling the bottom two. Another possibility is that the piece is just an exercise and therefore there is no need to include the full text.

This is a good example of a high clef piece using the highest lute (d-treble) for the transcription.

a) There is a small difference in the intabulation; from bottom to top, there is an e below an e' in the vocal setting, and it is changed to an f below a d' in the intabulation.

## 46b. Gaude Maria II (Gaude Plurimum) [d-treble lute]

John Taverner  
29246 fol. 15

4/4

Gau- de, Ma- ri- a, Je- su ma-

2 2 1 3 4 4 2 2 7 0 0 2 0 0 3 3

0 0 1 1

9

- - ter, ta- lem te ge- nu- is- se Fi-

2 0 3 3 2 2 2 4 5 5 4 3 2 0 0 2 2

0 0 0 2 3 3 3 3 4 3 4 2 0 0

17

li-um, qui di- vi- na su- a re-sur- re-cti-o- - - -

2 0 0 2 2 0 2 2 0 2 0 0 3 4 3 0 7 0

3 1 0 1 3 5 5 3 0 1 0 0 1 3 0 3 2 0 7 3 0

25

- ne fu- tu- rae no- strae in glo- ri- a

33

re- sur- re- cti- o- - - nis [glo- ri- a]

41

spem cer- tam tra- - di- dit; \_\_\_\_\_

a)

49

The musical score for page 49 consists of three staves. The top staff is a vocal line in treble clef, featuring a melody with a key signature of one sharp (F#) and a final measure ending on a whole note. The middle staff is a guitar line, showing a sequence of chords and fingerings (0, 3, 2, 1, 0) across ten measures. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with various note values and rests.

## 46b. Gaude Maria Jesu (Gaude plurimum) [d-treble lute]

John Taverner

British Library Add. 29246 fol. 15, Concordances and Clefs: EECM xxv p. 32 (iii vv).  
G2+C3. 1 (14v) [tacet], 354-8 (31v) [cantus:G1-0-d'; altus:C1-0-d; quintus:tacet;  
tenor:C4-0-d; bass:tacet; same as ed.], 34049 (18) [sop:G1-0-d'; same as ed.], 1469-  
71 (14) [sop:G1-0-d'; alto:C1-0-d; bass:C4-0-d] , 344 (84v) [sop:C1-1-g; alto:C3-1-G;  
bass:F4-1-G], 2035 (4v) [copied twice] [iii:sop:G2-0-d'; alto:C1-0-d; bass:C4-0-d,  
same as ed.] (39) [sop:C1-1 sharp-a; alto:C3-1sharp-A, bass:F4-1 sharp-A; down a  
4th from ed.; probably the high version was created first], 41156-8 (24) [sop:C1-1-g;  
alto:C3-1-G; bass:F4-1-G; down a 5th from ed.]

### Comments:

a) The rhythm in the intabulation is not clear and therefore the one from the vocal score has been used instead.

## 47. Sermone blando [G lute]

W. Byrd  
29246 fol. 15v - 16v

Measures 1-5 of the piece. The notation includes a treble staff with a 4/4 time signature, a guitar staff with fret numbers (0, 2, 3, 4), and a grand staff (treble and bass clefs). The guitar staff shows fret numbers for the left hand and right hand. The grand staff shows the melodic line in the treble and the bass line in the bass.

Measures 6-8 of the piece. The notation includes a treble staff with a 4/4 time signature, a guitar staff with fret numbers (0, 2, 3, 4), and a grand staff (treble and bass clefs). The guitar staff shows fret numbers for the left hand and right hand. The grand staff shows the melodic line in the treble and the bass line in the bass. A small 'a)' annotation is present in measure 8.

Measures 9-11 of the piece. The notation includes a treble staff with a 4/4 time signature, a guitar staff with fret numbers (0, 2, 3, 4, 5), and a grand staff (treble and bass clefs). The guitar staff shows fret numbers for the left hand and right hand. The grand staff shows the melodic line in the treble and the bass line in the bass. A sharp sign (#) is present in measure 10.



12

Measure 12: Vocal line has two half notes. Guitar line has two eighth notes (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

Measure 13: Vocal line has two half notes. Guitar line has a quarter note (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

Measure 14: Vocal line has a half note and a quarter note. Guitar line has a quarter note (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

15

Measure 15: Vocal line has two half notes. Guitar line has two eighth notes (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

Measure 16: Vocal line has two half notes. Guitar line has a quarter note (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

17

Measure 17: Vocal line has two half notes. Guitar line has two eighth notes (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble.

Measure 18: Vocal line has two half notes. Guitar line has a quarter note (fret 2), a quarter note (fret 4), and a half note (fret 3). Piano accompaniment has a half note in the bass and a quarter note in the treble. The measure is marked with 'b)' and 'c)'.

19

Measures 19-23. The system includes a vocal line, a guitar line with fret numbers, and a piano accompaniment with treble and bass staves.

24

Measures 24-27. The system includes a vocal line, a guitar line with fret numbers, and a piano accompaniment with treble and bass staves.

28

Measures 28-31. The system includes a vocal line, a guitar line with fret numbers, and a piano accompaniment with treble and bass staves. Measure 30 is marked 'd)' and measure 31 is marked 'e)'.

30

0 4 2

0 3 2 0 2

0 2 0 4

0 2 0 4

33

4 0 2 0 4 2 0 2 2 3 0 2 0 3 4 2 0 4 2 0 4

f)

35

35

36

37

Measures 37-39. The score is written for a single melodic line and a piano accompaniment. The piano part features a complex fingering system with numbers 0-4 and 2-4. The melodic line has a key signature of one sharp (F#) and a common time signature.

40

Measures 40-42. The score is written for a single melodic line and a piano accompaniment. The piano part features a complex fingering system with numbers 0-4 and 2-4. The melodic line has a key signature of one sharp (F#) and a common time signature.

43

Measures 43-45. The score is written for a single melodic line and a piano accompaniment. The piano part features a complex fingering system with numbers 0-4 and 2-4. The melodic line has a key signature of one sharp (F#) and a common time signature.

46

46

47

48

49

49

50

51

52

52

53

54

This musical score is for guitar and piano. The guitar part is written on a single staff with a treble clef, featuring a melody of eighth and quarter notes. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp (F#). The piano part includes a complex rhythmic pattern in the right hand, indicated by numbers 2, 0, 4, 0, 2, 0, 0, 0, 3, 0, 2, 2, and a melodic line in the left hand with eighth notes and a slur. The score is divided into three measures.

**Guitar Staff:**

- Measure 1: Quarter note (G4), half note (B4), quarter note (D5).
- Measure 2: Quarter note (E5), quarter note (F#5), quarter note (G5), quarter note (A5).
- Measure 3: Half note (B5), whole note (C6).

**Piano Staff:**

**Right Hand (RH):**

- Measure 1: 2, 0, 4, 0, 2, 0, 0, 0.
- Measure 2: 2, 3, 0, 2, 0.
- Measure 3: 2, 0.

**Left Hand (LH):**

- Measure 1: Eighth notes (F#4, G4, A4, B4), quarter note (C5), eighth notes (B4, A4, G4, F#4), quarter note (E4).
- Measure 2: Eighth notes (D4, C4, B3, A3), quarter note (G3), eighth notes (F#3, E3, D3, C3), quarter note (B2).
- Measure 3: Eighth notes (A3, G3, F#3, E3), quarter note (D3), eighth notes (C3, B2, A2, G2), quarter note (F#2).

## 47. Sermone blando

W. Byrd

British Library Add. 29246 fol. 15v-16v , Concordances and Clefs: Byrd ed. XVII p. 108, (iii vv). Hymn and miserere setting. See 18936-9 (6v) [mistitled Salvatorem] C1+C4+F4 [low clefs] Omits the E', F' and F#. Reconstructed from intabulation

### **Comments:**

- a) The rest is a c in the instrumental setting.
- b) The d is an f in the instrumental setting.
- c) The bass goes down to an E' in the instrumental setting.
- d) The bass part goes down to an F#' in the instrumental part.
- e) The c is an a in the instrumental part.
- f) The intabulation uses the dotted rhythm on the first beat. The instrumental setting has it on the second beat, which works better.

50. Et benedictus (Ave Rosa) [E lute]

Thomas Tallis  
29246 fol. 19

The musical score is written for a vocal part and a lute accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, with measure numbers 7 and 13 indicated at the beginning of the second and third systems respectively.

**System 1 (Measures 1-6):** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The lyrics "Et be- ne- di-" are aligned under these notes. The lute accompaniment consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

**System 2 (Measures 7-12):** The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "- ctus fru- ctus ven- tris tu- i," are aligned under these notes. The lute accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes. The system is divided into two parts, labeled 'a)' and 'b)'.

**System 3 (Measures 13-18):** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "Quo\_\_ nos do- na sem- per fru- -" are aligned under these notes. The lute accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes. The system ends with a sharp sign (#) above the final note.



19

Measures 19-24. The score is in G major (one sharp) and 4/4 time. The vocal line consists of eighth and quarter notes. The piano accompaniment features a left-hand arpeggiated pattern. The guitar part includes complex fingerings such as 4 3 3 1 3, 4 3 3, 3 3, 1 3 1 0 3, 3 4 3, and 3 5 3.

25

Measures 25-30. The score is in G major (one sharp) and 4/4 time. The vocal line includes a sharp sign (#) in measure 29. The piano accompaniment continues with a similar arpeggiated pattern. The guitar part includes complex fingerings such as 3 5 3 3 2, 0 3 3, 0 3 0 5 3, 0 3 3, 5 3 3, 0 0 2, and 0.

## 50. Et benedictus (Ave Rosa) [E lute]

Thomas Tallis

British Library Add. 29246 fol. 19, Concordances and Clefs: TCM vi p. 169 (iii vv).  
C4+C5 (or F3). 1 (6) [tacet]

### **Comments:**

- a) The lute doubles the soprano instead of following the alto line that goes above the soprano.
- b) The intabulation jumps to the soprano (singing voice) during the rest in the alto line.

## 51. Ave dei patris [A lute]

Thomas Tallis  
29246 fol. 19

The musical score is written for a voice and lute. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, with measure numbers 8 and 15 indicated at the start of the second and third systems respectively.

**System 1 (Measures 1-7):**

- Vocal:** The melody begins with a whole rest for four measures, then a half note A, followed by a half note G, and a quarter note F. The lyrics "A- ve De-" are aligned with these notes.
- Lute:** The accompaniment consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

**System 2 (Measures 8-14):**

- Vocal:** The melody continues with a half note E, a half note D, a half note C, a half note B, a half note A, and a half note G. The lyrics "i Pa- tris fi- li- a no-" are aligned with these notes.
- Lute:** The accompaniment continues with various rhythmic patterns, including triplets and sixteenth notes.

**System 3 (Measures 15-21):**

- Vocal:** The melody continues with a half note F, a half note E, a half note D, a half note C, a half note B, a half note A, and a half note G. The lyrics "bi- lis- si- ma, De- i Fi- li-" are aligned with these notes.
- Lute:** The accompaniment continues with various rhythmic patterns, including triplets and sixteenth notes.

22

i ma-ter di-gnis- si- - - ma,

29

De- i spi-ri- tus spon- sa ve- nu- stis- si- ma, De-

36

- i U- ni- - us et Tri- ni cil-

The image displays a musical score for a piece titled "The Lord's Prayer". The score is written for three parts: a vocal line, a guitar line, and a piano line. The key signature is one flat (B-flat), and the time signature is 4/4.

**Vocal Line:** The vocal melody is written on a single staff. The lyrics are "la sub- ie- ctis- si- - - ma." The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

**Guitar Line:** The guitar accompaniment is written on a single staff. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half).

**Piano Line:** The piano accompaniment is written on two staves (treble and bass clef). The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half).

## 51. Ave dei patris [ A lute]

Thomas Tallis

British Library Add. 29246 fol. 19, Concordances and Clefs: (iii vv). See 1 (4) [tacet; F4-1], 2035 (7) [i:sop:G2-1-d'; alt:C2-1-d; bass:C4-1-A; same as ed.], 1469-71 (2v) [sop:G2-1-sharp-e'; alto:C2-1-d; bass:not the same as ed.], 34049 (6v) [sop:G2-1-d', same as ed.]

### **Comments:**

## 52. Gaude gloriosa [E lute]

Thomas Tallis  
29246 fol. 20

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The lyrics "Gau- de," are written below the notes. The lute tablature (six-line staff) shows the fret numbers: 3 3 3, 3 3 4, 5 3 6 3 4, and 0 0 3 1. The keyboard accompaniment (grand staff) includes a right-hand part starting with a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F, and a half note G, and a left-hand part with a whole rest.

Second system of the musical score, starting at measure 5. The vocal line continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The lyrics "Gau- de glo- ri- o- sa De- i" are written below the notes. The lute tablature shows: 0 3, 4 3 3, 0 0, 3 2 0 3, 5 3 2 0, 3 1 0 3, 1 0 3, 1 3 1 0, 3 3 1 0, and 3. The keyboard accompaniment continues with the right-hand part playing a series of chords and the left-hand part playing a steady bass line.

Third system of the musical score, starting at measure 9. The vocal line begins with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The lyrics "Ma- ter, Vir- go Ma- ri-" are written below the notes. The lute tablature shows: 3 0 0, 0 3 0 2 3, 5 5 1 0 3, 3 0 3 1, 3 1 3 4, 0 0 3 1 3, 4 3 3 1 3 4, 5 0 3 1, 3 1 3 1, and 3. The keyboard accompaniment continues with the right-hand part playing a series of chords and the left-hand part playing a steady bass line.

13

- a ve-re ho-no-ri-fi-can-da,

17

- a ve-re ho-no-ri-fi-can-da,

21

quae a Do-mi-no in glo-ri-



25

a su- per cae- los ex- al- ta-  
 3 3 1 3 0 3 3 1 3 4 3 1 0 3 1 4 3 0  
 c)

29

- ta ad- e- pta es thro-  
 3 5 4 3 5 3 0 3 0 2 3 1 3 0 5 3 3 1 0 0 3 1 0 3 0 1 3 1 3 3 0 1 3 3 1  
 c)

33

- - num.  
 3 5 0 3 2 0 3 0 1 3 0 3 2 0 0 3  
 c)

## 52. Gaude Gloriosa [E lute]

Thomas Tallis

British Library Add. 29246 fol. 20, Concordances and Clefs: TCM vi p. 123 (iii vv).  
The second part (no. 12) is for A lute. See 2035 (9v) [i:sop:G2-0-a; alto:C2-0-a;  
bass:C4-0-A; up a 5th from ed.], 18936-9 (10v) [mistitled Qui tollis peccata; sop:C1-  
1-d; alto:C4-1-d; bass:F4-1-D; same as ed.].

### **Comments:**

- a) The f in the top voice of the intabulation is on the 3rd beat in the vocal setting.
- b) The intabulation takes a few notes from the vocal part.
- c) In the cases where high clefs are used and the counterpoint is very close in range, the intabulator prefers to double the singing voice instead of allowing the voice crossings of the vocal setting.

## 53. Manus tuae [E lute]

Robert White  
29246 fol. 19v

Ma- nus tu- ae fe- ce- runt me et

3 3 2 3 1 3 4 4 3 3 1 1

This system contains the first four measures of the piece. The vocal line is in 4/4 time, starting with a half rest followed by a half note, then a quarter note, and ending with a half note. The lute tablature is on a six-line staff, with the first three lines used for the melody. The piano accompaniment consists of a single bass line with a half note, a quarter note, and a half note.

5  
pla-sma- ve- runt me: \_\_\_\_\_

3 3 3 0 3 3 0 0 0 0 3 2 2 3 0 2

This system contains measures 5 through 8. The vocal line continues with a half note, a quarter note, and a half note, followed by a half rest and a half note. The lute tablature continues with a half note, a quarter note, and a half note, followed by a half rest and a half note. The piano accompaniment continues with a half note, a quarter note, and a half note.

9  
da mi- hi in- tel- le- ctum,

0 0 3 0 3 3 3 3 5 0 3 5 3 3 1

This system contains measures 9 through 12. The vocal line continues with a half note, a quarter note, and a half note, followed by a half rest and a half note. The lute tablature continues with a half note, a quarter note, and a half note, followed by a half rest and a half note. The piano accompaniment continues with a half note, a quarter note, and a half note.

13

in- tel- le- - - ctum ut

17

di- scam man- da- ta tu- - - a.

21

Qui ti- ment te vi- de- bunt me et lae- ta-

25

bun- - - tur: qui- a in ver- ba tu-

29

a su- per- spe- ra- vi, su- per- spe- ra- vi, su-

33

per-spe- ra- - - - vi.

## 53. Manus tuae [E lute]

Robert White

British Library Add. 29246 fol. 19v, Concordances and Clefs: TCM p. 137 (iii vv).  
C2+C3+C4+F4+F4 intab. uses C3+F4. 2035 (8) [sop:G2-2-d; alto:C2-2-g; bass:F3-2-D; up a 4th from ed], (11) [sop:G2-0-e; alto:C2-0-a; bass:C4-0-E; up a 5th from ed.],  
18936-9 (12) [sop:C2-1-a; alto:C3-1-d; bass:F4-1-A; same as ed.]

### **Comments:**

- a) The D is an F in the vocal setting.
- b) The a is a d in the vocal setting.
- c) Only a crotchet A' in the vocal setting.

## 54. Domine Deus caelestis [E lute]

Christopher Tye  
29246 fol. 20

First system of the musical score. The vocal line (treble clef) has a key signature of one flat and a 3/2 time signature. The lyrics are: Do- mi- ne De- us, cae- le- stis Pa-. The lute tablature (middle staves) shows fret numbers: 3 3 2, 3 3 3 3, 1 1 3, 3 3 1 1. The keyboard accompaniment (bottom staves) is in the right hand (treble clef) and left hand (bass clef).

Second system of the musical score, starting at measure 5. The vocal line continues with the lyrics: ter, \_ ma- gnus ter- ri- bi- lis et po- tens, Rex. The lute tablature shows fret numbers: 4 4 3, 1 1 1 0 3 1, 1 1 1 3. The keyboard accompaniment continues in the right and left hands.

Third system of the musical score, starting at measure 9. The vocal line continues with the lyrics: re- gum et Do- mi- nus do- mi- nan- ti- um,. The lute tablature shows fret numbers: 3 1 3 4 4, 3 3 2 3 3, 2 3. The keyboard accompaniment continues in the right and left hands.

12

ex- au- di pre- ces no- - -

15

- - - stras pro fa- mu- lo tu- - -

18

- o, Do- mi- ne Rex no- - - ster.



## 54. Domine Deus [E lute]

Christopher Tye

British Library Add. 29246 fol. 20, Concordances and Clefs: EECM 33 p. 133 (iii vv). C2+C2+C4+C4+F4+F4 (low clefs). Intabulation uses C4+F4. See 2035 (33) [mixed with Johnson's Ave Dei patris. sop:G1-1-d, alto:C2-1-g; bass:F3-1-D; up a 4th from ed. Note that the version in 2035 is a different section of the piece] 18936-9 (10v) [sop:C2-0-a; alto:C4-0-d; bass:F4-0-A'; same as ed., att. Tallis]

### **Comments:**

- a) Sign in the original intabulation indicating the entrance of the third part.
- b) The vocal setting has a g instead of the f.

## 55. Qui tollis II (Gloria tibi trinitas) [A lute]

John Taverner  
29246 fol. 20

Qui tol- - - lis

9

pec- ca- ta mun- - -

17

di, - - - su- sci-

372

25

pe de- pre-ca- ti- o- nem no- - - - -

Measure 25: pe de- pre-ca- ti- o- nem no- - - - -

Measure 26: - - - - -

Measure 27: - - - - -

Measure 28: - - - - -

Measure 29: - - - - -

Measure 30: - - - - -

Measure 31: - - - - -

Measure 32: - - - - -

33

a)

- - - stram. nos- - - -

Measure 33: - - - stram. nos- - - -

Measure 34: - - - - -

Measure 35: - - - - -

Measure 36: - - - - -

Measure 37: - - - - -

Measure 38: - - - - -

39

- - - - - stram.

Measure 39: - - - - - stram.

Measure 40: - - - - -

Measure 41: - - - - -

Measure 42: - - - - -

Measure 43: - - - - -

Measure 44: - - - - -

## 55. Qui tollis II (Gloria tibi trinitas) [A lute]

John Taverner

British Library Add. 29246 fol. 20, Concordances and Clefs: EECM xx p. 1 (iii vv).  
C4+C5 [great compass]. See 354-8 (41) [sop:G2-1-a; alto:tacet; tenor:C4-1-A;  
bass:F3-1-F; same as ed.] 2035 (41) [sop:G2-1-a; alto:C4-1-A; bass:F3-1-F; down a  
4th according to Brett but same as the ed. instead], 1469-71 (9v) [sop:G2-1-sharp-b;  
alto:C4-1-A; bass:F3-1-F; ] [down a 4th according to Brett but same as ed.]. 41159-8  
(20v) [sop:G2-1-a; alto:C4-1-A; bass:F3-1-F; same as ed.]

### Comments:

Note: There are several instances in which the intabulation doubles the soprano part.

a) Rhythmic discrepancy between the top line from the vocal original and the doubling from the lute intabulation. The original rhythm is crotchet, crotchet, dotted minim, minim, crotchet, and the intabulation's is crotchet, minim, minim, minim, crotchet. The rhythm from the lute intabulation has been used in this edition.

## 57. Quoniam/Tu solus (Corona spinea) [A lute]

John Taverner  
29246 fol. 20v

Quo- ni-am tu so-

lus san- ctus, san-

a) b)

12

18

ctus, Tu so-

c)

24

lus al-tis-si-mus,

## 57. Quoniam/Tu solus (Corona spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 20v, Concordances and Clefs: EECM xx p. 75 (iii vv).  
C2+C4 (same as 32).

### **Comments:**

- a) This ornamented line appears only in the intabulation.
- b) Notice how the singing line is doubled by the intabulation.
- c) The two sections (Quoniam/Tu solus) are presented here as a continuous section even though they are separated by a short section in the vocal setting (Bass 1, Bass 2, and Tenor). The ending of the Quoniam and the beginning of the Tu solus were reworked by the intabulator in order to be able to link the two sections into one continuous piece. The resulting intabulation works if the ending of the Quoniam is changed from a B to a G as is the case in this edition.

John Taverner  
29246 fol. 21

9

Qui tollis pec-

This musical score is for the first system of a piece, starting at measure 9. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a whole rest for two measures, then enters with a half note G4, followed by a half note A4, and then a half note G4. The piano accompaniment consists of a right hand and a left hand. The right hand starts with a half note G4, followed by a half note A4, and then a half note G4. The left hand starts with a half note G3, followed by a half note A3, and then a half note G3. The lyrics 'Qui tollis pec-' are written below the vocal line.

17

ca - ta mun - di,



25

mi-se-re-re

33

no-bis,

## 58. Qui tollis (Gloria tibi trinitas) [D lute]

John Taverner

British Library Add. 29246 fol. 21, Concordances and Clefs: EECM xx p. 1 (iii vv).  
C4+F4 [great compass] (same as 35) Probably a transposition up a fifth for an A-lute  
to raise the vocal range to e'.

### **Comments:**

## 59. Infelix ego [G-lute\*]

W. Byrd  
29246 fol. 21

Measures 1-5 of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The lyrics are "In- fe- lix e-". The lute tablature (middle staves) shows fret numbers: 5 5 3, 5 2 3, 5 4 2 0 3, 5 2 2 3, 2 2 3 0. The keyboard accompaniment (bottom staves) features a bass line with a half note G, a quarter note A, and a quarter note B, and a treble line with a half note G, a quarter note A, and a quarter note B.

Measures 6-8 of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The lyrics are "go, o- mni- um au- xi-". The lute tablature (middle staves) shows fret numbers: 5 5 3 1 0, 3 2 1 0 3 2, 3 2 3 2. The keyboard accompaniment (bottom staves) features a bass line with a half note G, a quarter note A, and a quarter note B, and a treble line with a half note G, a quarter note A, and a quarter note B.

Measures 9-12 of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The lyrics are "- li- o de- sti- tu- - tus,\_\_\_\_\_". The lute tablature (middle staves) shows fret numbers: 0 0 3, 5 0 3 2 2, 3 0 0 3, 4 5 5. The keyboard accompaniment (bottom staves) features a bass line with a half note G, a quarter note A, and a quarter note B, and a treble line with a half note G, a quarter note A, and a quarter note B.

13

qui coe- lum ter- ram- que of- fen- - di, of-

a)

17

fen- - di, qui coe- lum ter- ram- que of- fen-

b)

21

di.

c) d)

## 59. Infelix ego [G lute]

W. Byrd

British Library Add. 29246 fol. 21, Concordances and Clefs: from a version with one flat in BL R.M. 24.d.2 (iii vv). The top line is in the soprano range [c-f]. Same piece as no.43 but transposed. Also in: 1 (63v) [tacet; bass:F4-2-B-flat] 2036 (48v) [Sop:G2-0-c; alto:C2-0-g; bass:C3-0-C] 341-4 (56v, 68v, 57v, 58v) [sop:C1-2-b flat; alto:C3-2-b flat; tenor:C4-2-tacet; bass:C5-2-tacet, G lute] [prima pars, opening], 41156-8 (19) [prima pars, opening; sop:G2-0-c'; alto:C2-0-g; bass:C3-0-c; a step up from ed. for G lute], 30810-5 (28v) [+1 according to Brett] [sop:G2-0-c'; cantussec:C1-0-g; tenor:tacet; bass:tacet], 29247 (53v-54v) all three sections for G lute.

### Comments:

Note that the choice of lute is only one of the possibilities since there are three intabulations and three vocal versions in three different keys in the Paston collection. This means that there are more possible permutations by means of mixing the different intabulations and vocal settings (see table below). Despite the fact that all of these versions are possible, it does not necessarily mean that all of them were used or that they are practical. The very low version presented here is for the lowest D-lute which results in a singing part with a range G-c' (alto).

voc. set.\ lute set.	29246 fol. 14	29246 fol. 21	29247 fol. ?
2 flats low clefs	C-lute	G-lute	F-lute
1 flat low clefs	G lute	D- lute	C-lute
0 flats great comp	D-lute	A-lute	G-lute
	[incomp. intab]	[incomp. intab]	[full intab.]

- The e-flat in the top line of the intabulation is a c in the vocal setting.
- The d was added to aid the counterpoint. Following the vocal setting would imply more changes.
- There is a dotted rhythm in the vocal setting.
- The low B'-flat is added in the intabulation.

## 60. Agnus dei [c-lute]

Taverner  
29246 fol. 21v

The musical score is written for a c-lute and keyboard. It consists of three systems of staves. Each system includes a vocal line (soprano), a lute line (treble and bass), and a keyboard line (treble and bass). The lute line includes fret numbers (0-4) and the keyboard line includes fingering numbers (1-5).

**System 1:**

- Vocal:  $\text{A-}$  (soprano)
- Lute:  $3 \ 2 \ 3 \ 0 \ 2 \ 3$  (treble),  $0 \ 2 \ 3 \ 0 \ 2 \ 0$  (bass)
- Keyboard: Treble and Bass staves with notes and rests.

**System 2:**

- Vocal: (soprano)
- Lute:  $4 \ 0 \ 2 \ 0 \ 2 \ 4$  (treble),  $2 \ 2 \ 0 \ 0 \ 2 \ 4$  (bass)
- Keyboard: Treble and Bass staves with notes and rests.

**System 3:**

- Vocal: (soprano)
- Lute:  $2 \ 2 \ 0 \ 2 \ 0 \ 2 \ 0$  (treble),  $2 \ 0 \ 2 \ 0 \ 2 \ 0 \ 2$  (bass)
- Keyboard: Treble and Bass staves with notes and rests.

10

- - - gnus De- -

a)

13

- i, De- - -

b) c)

16

- - - i.

## 60. Agnus dei [c lute]

Taverner

British Library Add. 29246 fol. 21v, Concordances and Clefs: TCM p. 60 (iii vv).  
G2+C2+C4 [high clefs]. Also in 2035 (23v) [sop:G2-1-c; alto:C2-1-f; bass:C4-1-F;  
same as ed.] , 2036 (7) [sop:G2-1-c; alto:C2-1-f; bass:C4-1-F; same as ed.]

### **Comments:**

- a) Different rhythm from the vocal setting throughout this bar. The intabulation rhythm has been kept.
- b) The intabulation omits a g in the alto part (fourth beat).
- c) A 2 (e) instead of the editorial tablature 3 (f).



## 62. Deus, tu scis [G lute]

Lassus  
29246 fol. 22v

The musical score is written for a vocal part and a lute accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each with a vocal line and a lute accompaniment. The lute accompaniment is written on a single staff with a treble clef and a key signature of one flat. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are in Latin and are written below the vocal line. The lute accompaniment includes fingerings and fret numbers.

De- us, tu scis in- si- pi-

en- ti- am me- am: et

de- li- cta me- a, et

12

de- li- cta me- a a

a) b)

16

te non sunt abs-con-

c)

19

- di- ta. Non e- ru-

d)

23

be- scant, (non e- ru- be- scant,) non e- ru- be-

3 3 2 3 5 3 6 4 3 7 2 0 1 3

27

scant, (non e- ru- be- scant) \_\_\_\_\_ in

2 3 2 3 4 5 0 4 0 2 0 0 3 4 1 0 7 0 4 2 0

30

me qui ex- spe- ctant te, Do- mi- ne,

4 5 4 5 5 4 3 3 5 5 4 2 4 2

33

qui ex- spe- ctant

36

te, Do- - mi- ne, Do-

39

mi- ne vir- tu- tum, (Do-

43

mi- ne vir- tu-

0 1 3 1 3 0 0 0 0 3 0 5

46

tum,) Do- mi- ne vir- tu- tum, (Do- mi- ne vir- tu- - tum,)

2 0 0 1 3 4 2 3 0 2 0 0 0 3 0 1 0 0 3 0 4 0

51

Do- mi- ne vir- tu-tum, (Do- mi- ne vir- tu- tum.)

2 0 3 2 0 2 3 5 4 2 0 1 0 3 0 2 3 0 0 2 0 2 2 4

## 62. Deus, tu scis [G lute]

Lassus

British Library Add. 29246 fol. 22v, Concordances and Clefs: Lassus A I p. 40 (iii vv).  
C1+C3+F3 [ high clefs] A'-d'. Also 2036 (7v) [sop:G2-2-d; alto:C2-2-d; bass:C4-2-G;  
up a 4th from ed.]

### **Comments:**

- a) Simplified from the vocal setting.
- b) There was an extra e above the c that is not in the vocal setting and makes no sense.
- c) The bass part goes A, c, d, B-flat (crotchets) in the vocal setting.
- d) The A and e are two crotchets instead of one minim.

## 64. Fantasia (a3 I) [G lute]

William Byrd  
29246 fol. 23

The musical score is presented in three systems, each with three staves: a vocal line (treble clef), a lute tablature line (with numbers 0-4), and a keyboard accompaniment line (grand staff). The time signature is 2/2.

**System 1 (Measures 1-5):**

- Vocal:** Measures 1-2 are whole rests. Measures 3-5 contain a melodic line: G4 (quarter), A4-B4 (quarter), C5 (half).
- Tablature:** Measures 1-2: 3 0 3. Measure 3: 0 2 0 0. Measure 4: 5 4 0 2. Measure 5: 0 2 0 3 3. Measure 6: 2 0 3 2.
- Keyboard:** Measures 1-2: G4 (quarter), A4-B4 (quarter). Measures 3-5: G4 (quarter), A4-B4 (quarter), C5 (half). Measure 6: G4 (quarter), A4-B4 (quarter), C5 (half).

**System 2 (Measures 6-10):**

- Vocal:** Measures 6-7: G4 (quarter), A4-B4 (quarter). Measure 8: C5 (half). Measure 9: G4 (quarter), A4-B4 (quarter). Measure 10: C5 (half).
- Tablature:** Measures 6-7: 2 4 5 4. Measure 8: 4 0 0 4 2. Measure 9: 0 0 2 4. Measure 10: 0 0 2 4 2. Measure 11: 4 0 0 4 4.
- Keyboard:** Measures 6-7: G4 (quarter), A4-B4 (quarter). Measure 8: C5 (half). Measure 9: G4 (quarter), A4-B4 (quarter). Measure 10: C5 (half). Measure 11: G4 (quarter), A4-B4 (quarter), C5 (half).

**System 3 (Measures 11-15):**

- Vocal:** Measures 11-12: G4 (quarter), A4-B4 (quarter). Measure 13: C5 (half). Measure 14: G4 (quarter), A4-B4 (quarter). Measure 15: C5 (half).
- Tablature:** Measures 11-12: 4 0 2 0. Measure 13: 0 4 4 0 2 4. Measure 14: 2 4 0 4 2. Measure 15: 2 2 4 2 0 2 3. Measure 16: 4 0 4 0 2.
- Keyboard:** Measures 11-12: G4 (quarter), A4-B4 (quarter). Measure 13: C5 (half). Measure 14: G4 (quarter), A4-B4 (quarter). Measure 15: C5 (half). Measure 16: G4 (quarter), A4-B4 (quarter), C5 (half).

16

16

2/4 1 2 4

3 1 2 0

2 4 2 4

2 2 1 2

4 5 2 4

21

21

2 4 0 0

2 4 0

2 2 0 2

0 4 2 0

2 4 5 2 4 0 2 3

26

26

0 0 2 0

5 0 2 4 0 2

0 4 2 3 2 0

2 5 4 0 2 0 2 3

2 0 4 0 2 0 2 3



31

4 0 2 0 4 2 0 2 0 2 3 0 2 3 0 3 3 2 0 2 4 5 2 4 0 2 0 2 3

36

36

37

38

39

40

41

The musical score for Example 10-10, measures 41-45, is presented in a three-staff format. The top staff is a treble clef, the middle staff is a guitar accompaniment, and the bottom staff is a bass clef. The time signature is 3/2. The score includes a key signature change to three flats (B-flat, E-flat, and A-flat) in measure 44. The guitar accompaniment consists of a series of chords and a final measure with a 3/2 time signature change.

## 64. Fantasia (a3 l) [G lute]

William Byrd

British Library Add. 29246 fol. 23, Concordances and Clefs: Byrd Edition xvii p. 2 (iii vv). C1+C4+F4 [low clefs]. In 2036 (4v) [sop:G2-1-c; alto:C3-1-f; bass:C4-1-F; up a 4th from ed.], Add. 34800.

### **Comments:**

- a) The d in the intabulation is from the top line.
- b) The b in the intabulation is from the top line.
- c) The d in the intabulation is from the top line.
- d) The e in the alto is a c in the vocal setting.
- e) The e in the bass is a c in the vocal setting.
- f) The line a, d, c#, d, e, f, e d in the intabulation is from the treble line.

## 66. Ave maris stella [G lute]

William Byrd  
29246 fol. 23v-25

## 1. pars

First system of the musical score. It features a vocal line in G-clef with a 4/4 time signature. The lyrics are: "A-ve ma-ris stel- - la, De- i ma- ter al- - ma, De- i". Below the vocal line is a lute tablature with six staves. The first staff contains rhythmic notation (3 0 2 3 0, 3 2 0 2 3 0, 4 5 0, 2 3 0, 0 2 4 0). The second system of the score begins with a treble and bass clef, showing the piano accompaniment.

Second system of the musical score, starting at measure 6. The vocal line continues with the lyrics: "ma- ter al- ma, De- i ma- ter al- - ma, At- que". The lute tablature continues with rhythmic notation (3 3 0, 3 2 4 3 4 2 0, 2 3 3 0 4 0 0, 4 2 0 4 0 0, 2 0 3). A section labeled "a)" is indicated below the tablature. The piano accompaniment continues in the second system.

Third system of the musical score, starting at measure 11. The vocal line continues with the lyrics: "sem- per Vir- go, Fe- lix cae- li por- -". The lute tablature continues with rhythmic notation (0 2 0, 4 0 2 4 0, 2 0 4 3 0, 2 0 0 2, 0 2 3 2 4 0). The piano accompaniment continues in the third system.

16

ta, fe-lix cae- - li por- ta, fe-lix

21

2. pars

cae- li por- - ta. Su- mens il- lud A- -

25

- - ve, Ga- bri- e- lis o-

b)

30

re, Ga- bri- e- lis o- re, Ga- bri- e- lis o- re, Fun- da nos\_

35

\_ in pa- - - - ce, Mu- tans no- men E- - - -

40

- vae, mu- tans no- men E- vae, E- vae, mu- tans no- men

45

## 3. pars

E- - - vae. Sol- ve vin- cla re- -

4 2 4 2 3 2 0 3 2 0 2 4 3 2 3 0 0

is, sol- ve vin- cla re- is, Pro- fer lu-

0 0 0 2 2 0 2 2 3 4 5 2 2 3 3 0 3 0 2 3 3 2 4

c) d) e)

49

men cae- - cis, Ma- la no- stra pel- le, ma- la no- stra pe- le, ma-la no-

5 0 2 3 4 2 2 4 2 2 3 2 2 4 0 4 2 0 2

54

men cae- - cis, Ma- la no- stra pel- le, ma- la no- stra pe- le, ma-la no-

5 0 2 3 4 2 2 4 2 2 3 2 2 4 0 4 2 0 2

59

- stra pel- le, Bo- na cun-cta pos- - ce,

64

bo- na cun-cta pos- - - ce, bo- na cun-cta pos- - ce, pos- -

68

## 4. pars

- - ce. Mon- stra te es- se ma- trem,

74

mon- stra te es- se ma- - trem, Su- mat per te pre- ces,

[illegible][illegible]



89

tu- lit es- se tu- - us,

93

5. pars

tu- lit es- se tu- us. Vir- go sin-gu-la-

98

ris, in- ter om- nes mi- tis, om- nes mi- tis, in- ter om- nes

103

mi- - - - - tis, Nos cul- pis so- lu-

4 2 0 4 0 2 4 2 1 2 7 2 0 4 2 0

4 2 0 2 0 3 2 4 7 5 4 5 2 2

108

- tos, nos cul- pis so- lu- tos, so- lu- tos,

2 3 2 2 0 5 2 4 4 2 0 2 4 4 2 0

0 3 2 2 0 4 0 0 3 2 3 2 0 0 4 2 4 0 2 0 3

113

Mi- tes fac et ca- stos, mi- tes fac et ca- stos,

0 3 0 0 4 4 2 2 0 0 0 2

5 0 4 0 4 2 2 5 0 2 0

118

mi- tes fac\_\_ et ca- - stos, mi- tes fac et ca-

123

## 6. pars

stos. Vi- tam prae- sta pu- ram, vi- tam prae- sta

128

pu- - ram, I- ter pa- ra tu- tum, pa- ra tu-

133

tum, Ut vi- den- tes Je- sum, ut vi- den- tes Je- sum, ut vi-

133

138

den- tes Je- - sum, Sem- per col-lae-te- - - mur, col- lae- te-

138

143

- mur, sem- per col- lae- te- - - mur,

143

148

7. pars

sem- per col- lae- te- - - mur. Sit laus

4 2 0 3 0 3 0 2 3 0 3 0 2 3 2 2 0 2 0 2 0 2 3

153

De- o pa- - - tri, sit laus De- o pa- - - tri, De-

0 2 3 2 0 3 0 2 0 2 0 2 1 0 2 0 4 2 0 3 2 0 2 3

158

o pa- - - tri, Sum- mo Chri- stode- cus, sum- mo

2 4 1 2 4 4 2 4 1 2 3 2 0 4 2 0 2 4 2 0 3 2 0 3 2

163

Chri- sto de- cus, Spi-ri- tu- i san- cto, spi- ri-

168

tu- i san- cto, spi-ri- tu- i san- cto, san- cto,

173

Tri- bus ho- nor u- nus, ho- nor u- nus,

178

tri- bus ho- nor u- nus, ho- nor u- nus.

4 4 2 3 2 4 0 2 4 2 4 0 2 3 2

2 2 3 3 0 0 2 2 0 3 0

183

A- - - - - men. A- - - - - men.

3 4 2 0 4 0 4 0 2 4 0 4 5 2 0 1 0 0 2 4 0 2 4 2 0 2 0

2 2

## 66. Ave maris stella

W. Byrd

British Library Add. 29246 fol. 23v, 24, 24v, 25, Concordances and Clefs: (iii vv).  
C1[mezzo range]+C3+F4 [low clefs] F' once. See 41156-8 (12) [sop:C1-0-c; alto:C3-0-c; bass:F4-0-F'], 2036 (1) [sop:G2-1-f; alto:C2-1-f; bass:C4-1-B-flat; up a 4th from ed.]

### **Comments:**

- a) The intabulation shows a crotchet which does not work so the quaver value from the vocal setting was used instead.
- b) Ornamented only in the intabulation.
- c) Simplified measure in the intabulation.
- d) There is an e instead of an a in the alto line.
- e) The counterpoint is different from the vocal setting.



## 72. Susanna fair [A-lute]

W. Byrd  
29246 fol. 28v

First system of the musical score. It features a vocal line in treble clef with a 4/4 time signature. The lyrics are: "Su- san- na fair some time as-sault- ed was, by two old". Below the vocal line is a lute tablature line with numbers 3, 0, 5, 5, 5, 5, 7, 0, 3, 3, 1, 0, 1, 3, 4, 6, 7. The piano accompaniment is shown in grand staff (treble and bass clefs).

Second system of the musical score, starting at measure 4. The lyrics are: "men de- sir- ing their\_\_ de-light, their de- light, which lewd in- tent". The lute tablature includes a 'b)' marking at the end. The piano accompaniment continues in grand staff.

Third system of the musical score, starting at measure 7. The lyrics are: "they thought to bring to pass, if not by ten- der love, by". The lute tablature includes an 'a)' marking. The piano accompaniment continues in grand staff.

10

ten- der love, if not by ten- der love, if not by ten- der love, by

2 4 5 3 4 2 0 3 2 0 2 3 0 1 0 3

1 5 3 1 2 3 1 0 1 3 0 1 0 3

13

force and\_ might, to whom she said, to whom she said, if I your suit de-

2 0 2 3 3 3 0 3 4 5 0 3 2 1 0 2

2 0 2 3 3 3 3 3 4 5 3 2 0 3 2 1 0 0

16

- - ny, you will me false- ly ac- cuse, and make me die,

0 0 2 2 2 0 0 0 1 0 0 0 1 5 4

3 3 3 2 3 0 0 0 1 0 0 0 1 3 5 4

19

and make me die, and make me die.

22

## Secunda pars

And if I grant to that which you re-quest, my

24

chas-ti-ty shall thende-flow' red be shall then de-flow'-red be,

27

my chas- ti- ty shall then de- flow'- red be, which

29

is so dear to me, that I de- test my life, my life,

32

if it be- ref- ted be from me, from me, and ra- ther

35

would I die, and ra-ther would I die of mine ac- cord, of mine ac-

b)

38

cord, ten thou- sand times, ten thou- sand times, than once offend our

41

Lord, of- fend our Lord, than once of- fend our Lord.

## 72. Susanna fair [A lute]

W. Byrd

British Library Add. 29246 fol. 28v, Concordances and Clefs: Byrd Edition xvi p. 127 (iii vv). C3+C4 [high clefs] Also in 30 (33v), 31992 (18).

### **Comments:**

- a) Some cantus sections are copied in the intabulation throughout the piece.
- b) The two gs are crotchets instead of the quavers in the vocal setting.